"Education of the Stage Child," by John Mason

THE NEW YORK

DRAMATIC MIRROR

ROSE STAHL

White, N. Y.

MARCH 8, 1911

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HARRISON GREY FISKE . President
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121 West Forty-second Street, New York
Chicago Office, 40 Grand Opera House Bldg.
Otis L. Colburn, Representative.
Published every Wednesday in New York
Registered Cable Address, "Dramirror."
Entered at the Post Office as Second-Class Matter

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carbon and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS
Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $65.00; One-Page, $125.00.

VOLUME LXV — NEW YORK, WEDNESDAY, MARCH 8, 1911 — No. 1681

Theatrical Management

THEATRICAL MANAGERS are the subjects of much criticism at all times on various premises. The public, however, little realizes how difficult the task of the average manager is, and how his business is hedged with adverse possibilities.

The average business man caters to a small section of the public, and his success or failure is easily determined in comparatively simple circumstances. The theatrical manager seeks to cater to the general public, and thus is open to a thousand points of criticism aside from the peculiar disadvantages that more intimately relate to his vocation.

In purely commercial fields, ventures are made more commonly upon certainly calculated results. Thus a merchant who carries a business to a state where it yields a steady profit takes little risk in enlarging his enterprise along the lines that have won success. His patronage usually is sure, if it has been gained by fair dealing, and he can depend upon its enlargement by right methods, for customers not only follow habit in certain respects but assist the person they patronize by recommendation.

There are few cases of theatrical management, however, that hold out any surety of results whatever. A generation ago, when certain theatres in New York were known not only locally but abroad for the class of plays and the uniform ability of actors to be seen in them, there was something like a steady clientele to be depended upon for them. But even in those days the reputation of managers for a definite policy and honest dealing with their patrons and the certainty of acting ability employed by them failed to draw the public when the plays were at fault.

Nowadays, more than ever, the uncertainty in theatrical policy and constant changes in the personnel of companies meet and run with the common doubt as to the appeal of plays to make the business one of remarkable hazard.

Yet with very few exceptions, theatrical managers are progressive in idea and in ambition. And it may be added that only those who show this quality are likely to survive in a business which has more of experiment, risk, and uncertainty than any other among regular employments of enterprise and capital.

There are not many managers who are satisfied with modest success along simple lines of effort. The very nature of theatrical management, with its vague speculation as to results, its pronounced rewards in case of success and its serious setbacks in case of failure, inspires those engaged in it to reach the higher that they may win the more, both in reputation and money.

There are many hindrances and discouragements, however, in any part of the great field of amusements, that those outside of it cannot measure or appreciate, and that managers must habitually seek to surmount. The labor in play production is as great as the risk that is inevitably associated with it. If a manager brings to this country a foreign play that would seem to embody an interest warranting its trial here, he may too late find elements in it that prevent its success—matters that nothing but a test in a new atmosphere can disclose. If he accepts a native play he is confronted with a multitude of problems that must be worked out newly in every case. There are no standards that will apply to a succession of new plays, for each presents its difficulties as to its essential values, which may not be known in advance; as to supplemental or correcting work by the authors; as to the selection of players and the meeting of their idiosyncrasies; and as to the questions of material things that enter into the representation—one matter of doubt and experiment follows another until at last the greatest doubt of all is solved by the audience itself.

In fact, theatrical management requires more courage, more fortitude and more philosophy than any other vocation that can be named, to say nothing about capital. This appears or disappears as if by magic in the business, yet its coming or going has little effect upon the average manager whose ideals are high, for often when he fails to please the public he pleases himself, and thus is anxious and ready again to venture in the hope of general approval.

Good Must Come of It

THE MOVEMENT that in name is known elsewhere as The Drama League at last has reached New York—which is behind the provinces in many things, though ahead of them in some matters—but its exact momentum may not now be determined.

How many persons will send one dollar each to the Committee on Drama of the McDowell Club for the benefit of receiving for one year the reports of that committee on plays that the committee regard as worth seeing it is difficult to guess or estimate.

There are persons, no doubt, who may embrace this opportunity for ready-made judgment on the theory that it would cost them more to witness one play as to which, without such guidance, they might regret a larger expenditure. Still, there are more persons—such is human nature—who would wish to take chances and judge for themselves, tempering regret for money spent without satisfaction by a free and untrammeled adverse criticism on their own account.

Moreover, so diverse are the manifestations of the human mind, it is difficult to discover any considerable body of persons of playgoing habit that will agree on a majority of points either in favor of or against the average drama. To some it may seem good and to others the reverse. Of course, it happens now and then that a play is so attractive that it is applauded by almost everybody, or so unattractive that it goes at once into oblivion.

And yet everybody earnestly concerned with the theatre will hope for good results from this movement outside of conventional fields of criticism that professes to aim for the betterment of the drama. Nothing really unfortunate can happen to the theatre from an added interest taken in it on any theory by an increased number of persons.

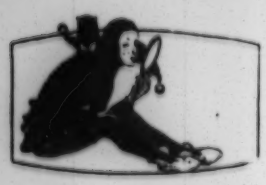
A Mystery Solved

THE WHEREABOUTS of that class of persons ill used by Nature, yet well used by the public for a long period—the human freaks—has often been asked for, no doubt, by the abnormally curious; yet since dime museums and the like have vanished from metropolitan districts and most of the great traveling shows have eliminated the freaks from their "congresses of wonders," the fate of these once-fortunate unfortunates has been commonly unknown.

A law just enacted in Iowa, however, throws some light on the matter. Governor CARROLL of that State has signed a bill making it unlawful to exhibit in Iowa "freaks of nature, deformed persons or human monstrosities."

Inquiry reveals the fact that in recent years Iowa and other Western States, or the more rural localities thereof, have been overrun by small "shows," traveling by wagons, in which human freaks have been the chief curiosities.

Who can say that the world does not move torward a more sane and gentle habit, occasionally avid curiosity to the contrary notwithstanding?



THE USHER

A WRITER on the editorial staff of one of the most popular religious journals in this country says he "takes great interest in the articles published in THE MIRROR editorial forum" from week to week. "A Growing Influence," contained in a recent MIRROR, makes a special appeal to him. In it, a speaker at the Chicago Convention of the Drama League of America asserted that the average playgoer wearies of the theatre and abandons it after five years.

"After five years I am not weary of the theatre," writes this religious editor, "but I am of the average class of plays that are forced on the public. There was a time when I attended every play that had a New York production. It made no difference to me whether the play had had a good criticism or the reverse. In many instances the plays which (theatrically speaking) were 'roasted,' gave far more satisfaction than some of those which had received the highest praise at the hands of the critic. One in particular I have in mind which consisted of nothing but inane nonsense. It was plotless. Its chief excuse for existence was the too apparent motive on the part of the producer to exploit the clownlike antics of so-called stars. Yet this very play was accorded a New York run of more than two years! Would it not seem from this that the public itself is to blame for the class of plays with which it is being served?"

♠

But there are many good plays, this correspondent should remember, that achieve even longer runs. All tastes must be served by the theatre. But this religious editor continues, detailing a somewhat unusual experience:

Among other plays I attended a performance of The Goddess of Reason, which Julia Marlowe produced a few years ago at Daly's Theatre. While it takes more than good literature to make a good acting play, Miss Marlowe's faultless art—her delineation of the shepherd girl—hid from view many of the play's defects. This play was instrumental in cultivating my taste for the higher class of drama; but I was not aware of this for some time thereafter. For nearly another month I continued in constant attendance at the theatre; but nowhere could I find a play that fully satisfied me. At about this time a friend presented me with a volume of Shakespeare's works. I did not favor the prospect of wading through a lot of dry stuff, as I termed it. I had had quite enough of Mr. Shakespeare in my school days. He and I never were on friendly terms then. Like Orlando and Jacques, I did much "desire that we might be better strangers." I found later, thanks to the Sothern and Marlowe productions, that Shakespeare's plays acted are quite different affairs from Shakespeare's plays read in a classroom. Here again I had found that indefinable something in both play and acting which gave full satisfaction to the auditor. My Shakespeare volume used to reside on the top shelf of my bookcase, out of sight and out of reach and therefore out of mind; but now it accompanies me to and from my desk. As a theatregoer I am not "dead," but I belong to that class of "persons who go to the theatre only when they are assured that they shall witness a play that will legitimately engage them."

There are not a great number of religious editors, probably, who will confess to the theatre habit; but those among them who do go to the theatre frequently exercise a more or less wise selection as to plays.

This correspondent, his regular vocation aside, is one of a large number of persons who should make up a valuable theatre clientele. And, happily, in spite of notions to the contrary, there is always something of drama in New York worthy of their patronage and their praise.

♠

There are several projects in embryo for the betterment of the social condition of the actor while pursuing his nomadic life—or rather the provision of social conveniences where few such conveniences now exist—and one of the most commendable of these is the plan of the Actors' Church Alliance, indorsed by its national body, and at the moment in the mouths of a number of persons of note outside of the theatre, who have earnestly affiliated with the Alliance.

This plan, in brief, is thus stated:

1. The establishment of a permanent home in New York, consisting of the following features, instituted in the following order:

(a) A central club and rest room for members of the profession, where actors and actresses can go between rehearsal and performance, before and after dinner, etc.; where letters can be addressed, where stationery can be provided and letters written home; where lists of suitable boarding places can be kept; where all the practical interests of the profession will be discussed; where appeals for assistance can be made without publicity and with assurance of aid—a place which shall become, in a measure, the real home of those engaged in the work of the stage.

(b) A restaurant as a future possibility.

(c) A large building with rooms where single attractive rooms and board can be provided from $4.50 to $7 a week for the less well paid members of the profession.

2. The listing in all towns and cities of the country of a group of suitable boarding-houses, investigated by the chaplains of the Alliance situated in each of these towns or cities, such list to be kept in the green-room of every theatre in such town. This will obviate the necessity for the members of a company, while playing week stands or one-night stands, going to cheap hotels where exorbitant rates are charged to transients, and where there is at times undesirable publicity for the actors and actresses who are especially in need of privacy and rest.

Beyond this, it is proposed to facilitate all religious privileges in various cities, without regard to denominational lines, for those who desire to attend religious services.

This general plan has been drawn up by the Rev. Francis Holt Wheeler, chaplain of St. Luke's Hospital, who with Josiah Collins Pumpelly, and others is interested in the realization of some practical project of the kind.

The spirit that moves those of the Alliance not directly associated with the theatre to this end seems to be wholly devoid of the patronizing attitude which so long characterized the association of church people with players.

As Dr. Wheeler says, the honor of the friendship of the members of the dramatic profession is sought on the modern theory that conservation of interests is the keynote of social progress.

At any rate, a house—call it house, or club, or what you will—for the conveniences set forth is desirable, and it is deserving of all the aid that may be necessary to establish it.

♠

Edward F. Bigelow, managing editor of *The Guide to Nature*, Arcadia, Sound Beach, Conn., in the February number of that magazine spreads upon several richly illustrated pages the results of an interview with Commodore E. C. Benedict, the banker, whose magnificent estate at Indian Harbor, Greenwich, Conn., has many features that emphasize his love of Nature.

Commodore Benedict was an intimate friend of Edwin Booth and Joseph Jefferson, both of whom spent many pleasing days on his yacht *Oneida*.

He cherishes one memento of Jefferson in the form of an elaborately framed, hand-illuminated, and engrossed copy of Jefferson's poem on "Immortality," based on the evolution of the caterpillar into the butterfly.

Mr. Bigelow asked Commodore Benedict as to the most interesting cruise ever made by him on the *Oneida*, and this was the reply:

"That would be hard to specify, but I do recall a very interesting incident in the year when the *Oneida* became the birthplace of the Players' Club. Edwin Booth was on board, and had decided to donate a large sum for the benefit of the members of his profession, having thought of a home for indigent actors or a hospital or an educational institution. On that cruise a club was suggested which should bring the members of the profession in closer touch with men prominent in different walks of life. While the yacht was anchored, by a singular coincidence in Booth's Bay, the club was decided upon and 'The Players,' the name suggested by Thomas Bailey Aldrich, was adopted. Besides Edwin Booth and Aldrich there were on board at the time Lawrence Barrett, Lawrence Hutton, and William Bispham."

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An instance of an author dedicating one of his books to another author is exhibited by Vaughan Kester, the novelist, who dedicates his recent book, "The Prodigal Judge," to Paul Wilstach, author of "Richard Mansfield, the Man and the Actor," and of several plays, among which his most successful is the recently produced Thais.

The author of "The Prodigal Judge" is a brother of Paul Kester, the dramatist, who wrote Sweet Nell of Old Drury, When Knighthood Was in Flower, M'lle. Mars, and at least a dozen other plays. Mr. Kester's latest play, The Bill Toppers, a drama of music hall life, will be produced in London next month by Marie Tempest.

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Margaret Field observes to The Usher:

"They say this is a lean year for actors. Yet the New Theatre pays the Blue Bird company $18 an hour."

"Nobody has come to town with Everywoman to look up his family. It is to be hoped that his reunion with his Daughter at Daly's and his Widow at the Hudson will be felicitous."

As to Nobody, it may be added that he is industriously attending some of the theatres at the moment.

Moffett, Chicago. Elsie Janis

SCENE FROM "THE SLIM PRINCESS" AT THE GLOBE THEATRE

THE EDUCATION OF THE STAGE CHILD

By JOHN MASON

I SHOULD LIKE to add what slight influence I may have in support of the movement for the protection of the stage children of America, a movement which I am delighted to see crystalizing into a definite plan of campaign.

I think that the proper method of bringing about the reform sought for is to attack the problem sanely and without any display of rancor or bad feeling.

Let us consider those zealous reformers who would bar the child under sixteen years of age from the stage, regardless of the circumstances under which it is employed, as being merely mistaken in their basic facts, and let us try to set them right in a spirit of friendliness.

Misunderstanding lies at the bottom of all the recent agitation in favor of more stringent laws regulating the employment of children upon the stage, a misunderstanding which has its roots in the old-fashioned Puritanical hatred of the theatre and everyone connected with it.

There are still a great many good souls who enter a playhouse in much the same spirit of trembling trepidation that was theirs in days agone when they vaulted over the fence surrounding their boyhood neighbor's apple orchard in quest of a blouseful of Northern Spies. They know nothing of the stage from direct personal contact with players or managers, and their opinions of the life behind the scenes are somewhat weird and wonderful as a consequence.

These persons, and among their number may be found men and women of wide fame and influence, are the persons who are urging these new restrictions, and they are the persons who must be reached and impressed with a few salient, incontrovertible facts. I am optimist enough to believe that they are not hopelessly prejudiced and that they will eventually listen to cold, unimpassioned argument.

I will admit that there are certain conditions under which a child should not be permitted to labor upon the stage. I am opposed to the use of children in vaudeville theatres in connection with acrobatic acts. That is an abuse which the reformers attack with justice, but to put in the same category the children who assume roles in dramatic pieces, who give to fine plays the touch of the elusive spirit of childhood so potent and so beneficial in its appeal, is to confess oneself as being blinded to "things as they are."

I should like to take the whole galaxy of these reformers up to the New Theatre some afternoon and let them watch a performance of The

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JOHN MASON

Blue Bird, that exquisite fantasy of Maeterlinck's, which New York and London are enjoying simultaneously. I think that a view of this play would convert many of them to a more sensible attitude of mind on this question.

A troop of little children are employed in this play, but no person of fairness can possibly say that their finer instincts and their imaginations are not being trained and cultivated far more by appearing in it than they could possibly be trained elsewhere. Two of the greatest cities in this country, Boston and Chicago, will be prevented from seeing this delicate poetic fairy tale next year because of the laws we are seeking to have modified.

"The children must be educated," they cry. I know a hundred men and women in the profession who went upon the stage when they were mere children and who are far above the average in point of general culture.

Let no one think that just because a child goes upon the stage when very young it will, of necessity, be uneducated.

Let us bring home the basic idea that no uneducated person can possibly be an actor.

Let me emphasize the point that the stage child is much more inclined to study than the ordinary child, because ambition is early kindled in him, and because he realizes that he cannot attain to that ambition without an education.

Let me emphasize another point, which I consider most essential in contrasting the labor of the stage child with the labor of the factory child.

Any person of intelligence will admit, of course, that the difference in the labor involved is tremendous. The factory child is an unwilling drudge, forced, in most instances, by his parents to spend endless days in toil.

Who ever heard of an unwilling stage child? Who ever heard of a child actor who did not enter the theatre with a song in his soul? Work? Most child actors consider it play, and so it is practically that, except that their little minds are being unconsciously developed in a way which would be impossible elsewhere.

It is not fair to put the factory child and the stage child in the same class. As well try to link the photo-engraver and the stoker.

I am quite convinced that if a child has real inherent talent for the stage, the best and the only proper time for its development is before the age of fourteen, before the ego has come close to the surface of its conscious intelligence. That, after all, is one of the most important reasons for less rigid restrictions upon the stage child. There should be no power in the law to lay a violent hand upon a budding genius and say that it shall not have the opportunity for development until a certain age is reached. Such a power can work an injury instead of a benefit to many a child.

Let me plead for a campaign of education and enlightenment which will result finally in freedom for the development of latent histrionic talent among the children of America, and which may further have the effect of brushing from the minds of many good people the cobwebs of prejudice which make them see the theatre as an abiding place of the Evil One, instead of what it really is—the Temple of Truth, the Haunt of Happiness, and the Citadel of Culture.

John Mason

LONDON STAGE NEWS

LONDON, Feb. 25.—Lewis Waller was welcomed at the Globe Theatre on Feb. 21, in his production of Bardelys the Magnificent. It is a costume play of the time of Louis XIII., by Henry Hamilton and Rafael Sabatini. As Mr. Waller has plenty of opportunity to spread himself as the swash-buckling marquis, everybody is happy. The heroic periods roll off with the most approved elocutionary effect that puts listeners into an exalted frame of mind and invites ecstatic applause. Lottie Venn and Madge Titheradge played well in Mr. Waller's support.

Baby Mine has evidently struck London much as it did New York. It opened at the Criterion on Feb. 22, and kept the audience rocking with laughter. Nobody stopped to think about the final implications of the plot, consequently nobody could censure the plot. The acting was of the rapid-fire variety that makes so much racket as to cover up the highly reprehensible ideas of the piece. Weedon Grossmith played Jimmy Jinks, and Iris Hoey played Zoie. Donald Calthrop and Lillian Waldegrave had the other two important parts. Critics are disposed to treat the American farce in a kindly fashion because the comedy is irresistible, but cool second thought is likely to rate the play on a lower scale.

Lawrence Irving produced David Belasco's version of The Lily at the Kingsway Theatre on Feb. 23. He played the Comte Maigny and Geraldine Olliffe and Mabel Hackney assumed the roles of the two daughters. The performance, remarkably vivid and earnest in histrionic effect, left a strong impression upon the audience, who demanded a curtain speech from the actor-manager. To unusually skillful acting were added the graces of a lavish mounting. Critics unanimously agreed upon the worth of the drama and the effectiveness of its presentation.

Loaves and Fishes, a new satire by Somerset Maugham, was produced at the Duke of York's Theatre on Feb. 23, by a company including Robert Loraine, C. M. Lowne, Ellis Jeffreys, Florence Haydon, and Mary Barton. The satire, an adaptation of Mr. Maugham's novel, "The Bishop's Apron," is deft, as one would expect from the author, but not so easy as his work frequently sounds. The Church, the State, Toryism, and Socialism are some of the targets at which Mr. Maugham aims a few barbed shafts. While constructed and managed with taste, Loaves and Fishes does not entirely satisfy, even while it convinces the intellect. Most of the actors played with distinction, although the lapses were frequent enough to be marked—at least, in the case of Mr. Lowne.

Granville Barker has been handing out weekly packages of rarefied drama at the Palace Music Hall. The mighty appear to have fallen, for there was a time when Mr. Barker would have dropped in his tracks if any one had whispered music hall in his ear. The first sketch, produced on Feb. 6, was a translation from Arthur Schnitzler, called Ask No Questions and You'll Hear No Stories. It is about a man named Anatol who mesmerized his lady friend to find out whether she really was a perfect lady. Having put her in a trance, he lacked the courage to ask her, preferring to remain in ignorant and ignominious bliss. Gertrude Robins and Nigel Playfair were the rest of the cast. The sketch is futile.

Gerald Du Maurier produced Mr. Jarvis at Wyndham's Theatre on Feb. 16. He was supported by H. V. Esmond, Marsh Allen, Leon Quartermaine, Mary Rorke, Amy Brandon Thomas, and Henrietta Watson. This is another costume play, circling about the old Pretender in the year 1712. A wild tangle of plots and a strolling fiddler engaged by the Duchess of Marlborough to impersonate the old Pretender are the devices employed by the playwrights, Leon M. Lion and Malcolm Cherry. Upon their heads the critics have rained enthusiastic animadversions. What success the piece attains will be a tribute to the ability of the actors rather than to the genius of the authors.

Edna May's return to the stage for charity was a tremendous success. The audience applauded and applauded the favorite prima donna at every possible moment. In spite of her success in the revival of The Belle of New York at the Savoy on Feb. 13, and in spite of fabulous offers she has received from music hall managers, Edna May returned willingly to private life at the close of the week. She prefers to remain Mrs. Oscar Lewisohn.

JASPER.

THE MATINEE GIRL

IF I HAD all of the seven daughters of the anxious mother in Edith Ellis' Seven Sisters, or if I were the principal of a girls' school big enough to cover Manhattan Island, I should take all these young female persons to see Everywoman.

Not since in my own callow school days I read Rudyard Kipling's verses, "Mary Pity Women," have I seen a presentment so powerful of the pathos and menace of womanhood. Woman had not a square deal when she was born. Life deals unfairly with her from birth until the final sleep. And Everywoman shows us this sincerely and pityingly, and with a desire to save women from all but the inevitable pitfalls. It reveals love as the savior, as the counterfeit of love is the betrayer of womanhood. "Love travels incognito!" it warns, a warning that if heeded would spare womankind nine-tenths of its heartaches. To the woman who has lived long or fully the play gives philosophy. To the girl gazing with curious eyes into the future of womanhood it may be a preventive of open shipwreck or hidden storm. Walter Browne wrote a "Pilgrim's Progress" in play form for women, and every woman will be better and wiser for having seen it.

The year has been a busy and progressive one for both the actress' clubs. The Twelfth Night has extended its membership list by fifty, the number having formerly been limited to one hundred, now being one hundred and fifty. A radical departure in the club's policy of entertainment was that members of the club themselves have in two instances been guests of honor at the monthly club receptions, Dorothy Donnelly being the first to receive this honor and Ethel Barrymore the second. The most brilliant function was the yearly revel on Jan. 6, which was the most successful reception yet given, the grade of the dramatic skits being higher than at any previous revel recalled by this writer.

The club will give its last at home to guests on the third Tuesday in May. In June the members will meet to *say auf wiedersehen* and wish each other a pleasant Summer wherever they seek recreation, whether in the travel-worn paths of Europe or "simpling" in country corners.

At the monster benefit of the National Alliance for the Protection of Stage Children members of the Twelfth Night Club were active, Mrs. Arden hurrying home from Cuba to give her whole-hearted aid to the crusade for the stage child. Mrs. Arden, long lovingly known to the profession as "Tom Keene's little girl," played Little Eva in Uncle Tom's Cabin when she was five years old, and smilingly asserted that she was "as good as any one else" in spite of that experience.

The Twelfth Night has taken into its honorary membership in this passing season two distinguished women—Lillian Nordica and Clara Morris.

The year has been an active one for the Professional Woman's League. It has added nearly one hundred members to its roll. It has adopted a new constitution on broader lines than the old. At its election in May it will secure a more general representation by placing several tickets in the field, one, the regular one, by the Nominating Committee, the others to be named from the floor. Mrs. Jacob Litt has been named as one of the probable candidates. On its eighteenth birthday party the league was complimented on being so popular with its landlord that its lease has been renewed for two years at a reduction of the amount specified in the original lease. Its business affairs are looking up, the handsome green-rooms of its headquarters being much used by stage folk for rehearsals, Fritzi Scheff being busy there just now with The Rose Shop, and by society folk for their receptions and card parties on evenings when the rooms are not needed by the club for that purpose. The last bazaar netted approximately $2,000, which, with the subscriptions, furnishes a good beginning for the club house, a project launched this year. Both the clubs have some ardent suffragists who will aid the woman's pageant, similar to that successful suffrage propaganda in London, which will be given during this month at one of the Broadway theatres.

Josephine Victor was discovered studiously watching the pheasants at the Zoo last Sunday. Never mind why.

Colonel Savage asserts that his forces reckon time B. G. G. (before the governor goes) and A. G. G. (after the governor goes). Sailing this week, he said: "It would be fun to put back with the pilot just to satisfy my curiosity as to what happens A. G. G.

But there are compensations for ungratified curiosity. One of these is his annual reappearance in Berlin, where he is, by one of the chance resemblances that are at once so baffling and sentiment stirring, mistaken by half the population for a former director of the Hof Theatre who went to Vienna thirty years ago, and may be dead, but is still held in loving remembrance in never-forgetting Berlin. The American manager says it is a unique and agreeable experience to see a swimming-eyed burgher stand before him in a Summer garden, and, holding high a stein, shout with voice that trembles, "Hoch, mein leieber Herr." It amuses him when a square-figured, elderly frau stops him on the street to weep reminiscent tears on his shoulder. But he doesn't, he admits, "precisely enjoy" being kissed by all the gray-whiskered.

Some time Louise Closser Hale will be known as the female Zola of the dramatic profession. I believe I will fulfill my own prediction by herewith christening her by that title.

Zola-like realism is evident on the sixth page of "The Married Miss Worth" when she writes of the leading woman's advent into her hotel room on a one-night stand:

> The girl turned down the coverlid and buried her nose in the bedclothes. It was an extraordinary proceeding to a layman, but Hilda was seeking, yet dreading, the odor of old comforters, soggy with age.

She photographs the old woman of the company who places her foot on that of the old man and says "get on," as she sees the leading woman and leading man enter the dining-room together, and the old man who flings off her foot and roars "get off." She describes the amusement of the night watchman who hears a young man singing over his champagne for three days and nights in one hotel room while a young woman raves in brain fever in the room below, as the denouement of a flirtation on the road. Despite these unflattering photographic details Miss Hale's book is psychological and idealistic. It unfolds the psychology of a stage separation that almost becomes a personal and permanent separation of a married stage couple. Yet it pursues and captures the ideal of a happy stage marriage. The book is better than its title.

Another book which interests the profession is "The Easiest Way," a novelisation of the play of the same name. That it follows the path blazed by the play is proven by the playwright's message of congratulation to the author of the novelisation. The novel expands without weakening the situations in the play, and fills in amply with deep local color. Arthur Hornblow, the author, has written this foreword, which might be well adapted by every newspaper that records strange adventures of women the prints class as "Actresses"†: "The authors wish to make plain that the heroine and her associates are in no way to be identified with the dramatic profession."

Laura Murdock represents the type of woman of easy virtue who is sometimes seen behind the footlights and helps to give the theatre a bad name. Although destitute of the slightest histrionic talent, she styles herself an "actress" in order to better conceal her true vocation. As a class the earnest, hard-working men and women who devote their lives to the dramatic art are entitled to the highest regard and respect. No profession counts in its ranks more virtuous women, more honorable men, than the artists who give lustre to the American stage. If such women as Laura Murdock succeed in gaining a foothold on the boards it must be looked upon merely as an unfortunate accident. The better element in the theatre shuns them and their theatrical aspirations are not encouraged by reputable managers."

A photo.

MAY IRWIN

In the guise of a hunter, with her favorite dog

A new actress is under favorable consideration by several Broadway managers, two of whom have already proposed marriage, and a third has offered to star her. Her name is Desiree Helen Harris. She is the daughter of Harry Harris, treasurer of the New York Theatre and Desiree Lazarre, who before she became Mrs. Harris was a member of the Robert Edeson company. Desiree Helen made her debut in life on Washington's Birthday.

"If only some one would write the right sort of a play for Madame Nasimova," mourned Zeffie Tilbury, who is one of the actresses who come back from a tour with human sentiments toward the star she has supported.

"What sort of a play?" asked every one, for there were seven persons of seven different professions, in the room, and eight of them were writing plays.

"One that gives her a chance to play the violin," returned Miss Tilbury. "She makes a human heart and a woman's voice of the instrument. All your past sins take form and all your old loves walk about the room when she plays. She isn't a violinist—she's a virtuoso."

Julie Opp is of the cult of beauty missionaries.

"Let me go to the tenements of this or any other city and do what I like with the rooms, and I will guarantee that people will be fifty per cent. better, perhaps a hundred," is Miss Opp's platform. "I ask only for white walls and a chance to tear down and remove all the cluttering, ugly things in the room. Leave the rooms white and in the eyes of the occupants nearly bare and you have a start toward right living. Ugliness is sin and inspires sin. Let me regulate the colors and ornaments in a room and let who will make the ordinances."

Amelia Bingham tried being a gallery goddess and didn't like it. It happened at the meeting of the McDowell Club, when the Lyceum Theatre was crowded with persons who wanted to hear from Dr. Anspacher, William Faversham, Augustus Thomas how to make the theatre a place of intellectual profit as well as emotional pleasantness.

"It is the first time I've ever been in the gallery in my life," said the president of the Professional Woman's League, her eyes wide with the new experience. "I don't see how they stay in it. I felt something pulling me downward and had a wild impulse to pitch down upon the heads of the people in the orchestra. I shall always forgive the hysterical folk in the gallery hereafter."

"Art for art's sake is death," said Augustus Thomas in his address to the McDowell Club, turning his large figure slightly toward the northwest, and making an effective pause. "There must be a purpose besides the art. Fancy dentistry for dentistry's sake!"

"Love me, love my chickens," says May Irwin. Woe betide you if while she talks of the fabulous laying powers of black Orpingtons your eye wanders to any one's new mesh purse or to Miss Irwin's own clear, Thousand Island made complexion. For the first time I have detected vanity in her. Tell any one present how Miss Irwin makes people laugh when she cries, and cry when she laughs, and she looks absently out at the weather. But allude ever so distantly to Chantecler II., her $150 cock that took the blue ribbon at the Watertown chicken show, and May Irwin is yours for life and several aeons of eternity.

Conundrum: If a Winter Garden opens the second week in March at what time in the Fall should a Summer garden open? THE MATINEE GIRL.

PLAYS OF THE WEEK

NEW YORK—JUMPING JUPITER.

Musical farce in three acts, by Richard Carle and Sidney Rosenfeld, with music by Karl Hoschna. Produced on March 6, by Frasee and Lederer.

Robert Winthrop	Burrell Barbaretto
Major Felix Buchanan	Joseph C. Miron
Stephen Buchanan	Lester J. Crawford
Toby Pebbleford	Will H. Philbrick
Clay Bright	John Goldsworthy
Stillwell	Murray D'Arcy
Connie Curtiss	Edna Wallace Hopper
Genevieve Buchanan	Isabelle Winlocke
Elsie Buchanan	Natilie Alt
Caroline Goodwillie	Jessie Cardownie
Molly Pebbleford	Ina Claire
Mrs. Anastasia Kidd	Anna Chandler
Professor Jupiter Goodwillie	Richard Carle

Jupiter may have jumped, but he didn't land on his feet. Why he jumped in the first place only Œdipus—or some one equally expert in solving conundrums—could guess. If he chooses to jump right along out of New York, the city can only speed the parting guest.

What the muddle was all about, perhaps the authors can tell; but for some reason of their own—a good one, no doubt—they left the audience mostly in the dark. Robert Winthrop, it appeared, having tired of his model, Connie, wished to marry Elsie, but had to buy Connie off at a round sum. When he finally turned over the check, she acted a model young lady, tore up the check, sang a song, and vanished. Meanwhile she had posed as Professor Goodwillie's wife, until Mrs. Goodwillie complicated matters by arriving on the scene. Stephen and Molly had a rapid flirtation, and Toby finally fell into Mrs. Kidd's matrimonial net.

Probably a good many people will laugh at the comedy of this performance, although it seems unnecessarily slanderous to say so. Once in a while mirth is justified by the lines, but the intervals between jokes are unwarrantably long. The comic business is senseless, to state it at its best; at its worst it is repetitious vulgarity. One of the favorite jokes was to slap a friend's face, which, no doubt, has elements of quaint humor—if you look at it that way. It must be admitted that Richard Carle is genuinely funny through most of his scenes, but no mortal man could be expected to scintillate in such a song as "Teacher."

Except for two pretty numbers, "Little Girl, I Love You," and "Snuggle Close," Karl Hoschna's score—even with the addition of various songs used before—attains only a commonplace level of mediocrity. These two sentimental ditties, particularly the former, owe much of their effectiveness to the voices of their singers. Burrell Barbaretto sings with a high degree of intelligence, ease, sympathy, and individuality; he has an unusually pleasing voice and he knows how to use it. Natalie Alt belongs in the same class; her voice is clear, vivid, agreeable, and smooth. Eileen Claire, with a somewhat smaller vocal equipment, manages it quite as skillfully, and adds to it a talent for versatile imitations and a nimbleness of foot that delight the ear and the eye. Edna Wallace Hopper did her best singing in the acrobatic number in the first act. Anna Chandler delivers the "Mississippi Dip" and the "Possum Rag" in the approved modern fashion of such affairs.

Scenery and costumes, while pretty, are hardly to be compared with what Broadway has recently seen.

The attempt has been made to create a frothy entertainment for those who don't care. Others, who do care, will think forty per cent. of it harmless nonsense and the remainder futile drivel.

HIPPODROME—A NEW ACT.

A musical act in three scenes, written and staged by Carroll Fleming, music arranged by Manuel Klein.

Judge Lamar	W. H. Clarke
Valerie Lamar	Georgie Russell
Clay Lamar	Harry Jackson
Mrs. Carey	Caroline Weir
Patty Carey	Margaret Townsend
Captain Pierce	Edwin Clark
Lieutenant Carson	Herbert Mansfield
Lieutenant Fife	Harry E. Cluett
Sergeant Smith	Abe Aronson
A Federal Picket	John Fleming
Brigadier-General Sanger	Chris Lange
Mammy Jinny	Stanley Ferguson
Big Dick	Albert Froome
Sukey-Ann	Mabel Dwight
"Up-River" Ned	Frank Hanson
Gib	Jack Warren
Uncle Eph	Harry Taylor
Ben	Philip Shore
Jasper	Howard Mylchrist
Old Black Joe	By Himself

Noise is the keynote of the new act added to the stupendous collection of musical and colorful scenes at the Hippodrome. The story of the new piece concerns the escape of Clay Lamar, a Confederate spy, from the Yankee soldiers. The first division of the act shows a huge cotton field with niggers at work. Typical negro songs and dances make the scene lively. It is one of the largest and most successful field scenes yet attempted. The second scene is on the road to the Savannah River, and the third scene is the steamboat landing. A real pontoon bridge is built across the river, for which use the Hippodrome's huge tank serves most successfully, and the whole Yankee army of cripples, musicians and fighters pass over. Several vehicles also cross the bridge, attesting the great size and strength of the structure. Martial music, including all the better known national airs, negro and Southern songs, and negro dances are interspersed in most agreeable fashion. A chorus of some hundred real negro jubilee dancers and singers add the highest degree of realism. Taken altogether the new act is a distinct addition to the Hippodrome's present offering. It appeals to the martial spirit and patriotism inherent in every American heart.

AT OTHER PLAYHOUSES.

IRVING PLACE.—The illness of Theodore Burgarth necessitated a sudden switching of bills at the Irving Place Theatre last week, causing the postponement of the premiere of Stadtsanwalt Alexander (District Attorney Alexander). Two Happy Days (Zwei Gluecklicher Tage) was substituted, and notwithstanding the hurried preparation the company gave a splendid performance. Prominent in the cast of this amusing farce were Georgine Neuendorff, Siegfried Bruck, Ernst Robert, Hans Hansen, and Ella Robba. Il Trovatore was given Friday and Saturday by the opera company, with Werner Alberti in the leading tenor role. As usual crowded houses greeted this revival. Beginning with last Monday (March 5) Gustav Amberg assumed management of his old playhouse, the financial problem having been too much for Director Burgarth. Burgarth will remain as stage director for Mr. Amberg. The intended farewell week of Ernst von Possart has been put off for the time being, owing to the latter's sudden illness in Chicago. Konrad Dreher in his happy role, The Jolly Peasant, has been shifted from the Garden to fill the vacancy, the Garden closing in consequence. After the week at the Irving Place, Dreher will play a week at the West End and then go on tour.

ACADEMY OF MUSIC.—The Charity Ball had a worthy production at the Academy last week, but the audiences were not so large as usual, owing to the increase in prices. The front rows of the orchestra commanded seventy-five cents, but prices have been reduced to their original size this week. The cast: John Van Buren, Theodore Friebus; Dick Van Buren, John T. Dwyer; Judge Knox, Morris McHugh; Alec Robinson, Harry Huguenot; Franklin Cruger, William E. Bonney; Mr. Betts, William H. Evarts; Cain, Grace Shanley; Mr. Creighton, Julian Noa; Mr. Paxton, C. Norman Hammond; Mr. Williams, Jack Bennet; Ann Cruger, Priscilla Knowles; Bess Van Buren, Corinne Cantwell; Mrs. De Peyster, Kate Blancke; Mrs. Van Buren, Emma Butler; Phyllis Lee, Anna Hollinger; Sophie, Florence Bell. Morris McHugh did a fine bit of acting as Judge Knox. Theodore Friebus, John T. Dwyer, Priscilla Knowles, and Anna Hollinger, the really talented standbys of the company, were well cast and did excellently in their respective roles. Little Grace Shanley also deserved special mention.

THE FAVERSHAM FAMILY

WEST END THEATRE.—Marriage à la Carte was presented at the West End last week, and was well received by the opening night audience. Jack Devereaux as Jimmy Wragge was exceedingly good. Etienne Girardot as the minstrel was clever and entertaining. Emmy Wehlen as Rosalie was very good indeed and received hearty encores for her clever dancing. A large cast supported the principals and was generally satisfactory. The musical numbers were well done. This week, Alias Jimmy Valentine.

NEW THEATRE.—The repertoire company of the New Theatre has now completed its list of new productions for the season, and will continue for the rest of the season, until it begins its second annual tour of the larger cities, to present The Piper, The Blue Bird, and The Arrow Maker. This week's bill: Monday and Friday evenings, The Piper; Tuesday, Wednesday, and Thursday evenings and Wednesday matinee, The Arrow Maker; Thursday matinee, Saturday matinee and evening, The Blue Bird.

GRAND OPERA HOUSE.—Frances Starr in The Easiest Way proved a highly pleasing attraction at the Grand Opera House last week. Miss Starr was ably supported by Edward H. Robbins, Joseph Kilgour, John P. Brown, Louise Randolph, and Violet Rand. This week, The Girl in the Taxi with Carter De Haven.

METROPOLIS.—Cecil Spooner and her stock company presented her last year's success Monday afternoon at the Metropolis. The play is called The Little Terror, and gives Miss Spooner opportunity to laugh, cry, sing and dance. The Little Terror is a very amusing little entertainment delightfully dominated by the Cecil Spooner charm.

DALY'S.—The New Theatre production of Nobody's Daughter was changed slightly on its removal from the New Theatre to Daly's. Lois Frances Clark has replaced Helen Reimer as Christine Grant, Albert Bruning has replaced E. M. Holland as Colonel Torrens, and Earl Brown has taken Frank Gillmore's role of Will Lennard.

MAJESTIC.—The Aborn Opera company at the Majestic are finding Madam Butterfly so agreeable an attraction to the patrons that they are continuing the opera for the third week. The next attraction, after the run of Madam Butterfly, will be, it is expected, The Bohemian Girl.

GARRICK.—The Garrick closed Saturday night and is dark this week. No attraction has yet been announced, though Charles Cherry may come here on March 20.

MASCAGNI WINS.

The decision of the Civil Tribunal of Milan, Italy, that heard the case of Mascagni, the composer, and Sonzogna, the publisher, of Ysobel, against Liebler and Company, of New York, was announced on Monday and generally favors the plaintiffs.

Liebler and Company are convicted of contempt of court and judged to be at fault in the breaking of a contract with Mascagni, and are adjudged to pay damages in the sum of $5,000 to Sonzogna and the costs of the trial. Mascagni is definitely assigned the $15,000 already received from the defendants, but the court refuses his application for an additional $5,000.

In its decision the court discusses the questions of law involved at length, and points out among other things that the Americans, notwithstanding their dispute with the composer, could have carried out their contract by arranging directly with Sonzogna, the proprietor of Ysobel. It is also set forth that Mascagni should have been less exacting with Liebler and Company, who had given him so much proof of their confidence in his great fame by imposing special duties upon him.

THE NEW THEATRE.

Winthrop Ames, director of the New Theatre, issued the following statement on March 5: "As many misleading and incorrect rumors concerning the future plans for the New Theatre organization and building have been published recently, and as all such rumors have been in advance of and at variance with the facts, the founders of the New Theatre authorize me to state that until an official announcement is made by them all other statements should be disregarded. The official announcement will probably be made within three weeks."

NED WAYBURN ILL.

The well-known musical comedy producer, Ned Wayburn, accompanied by Mrs. Wayburn, and Ned, Jr., has gone to Bermuda for a long rest. He is suffering from nervous exhaustion. The party sailed March 3.

REFLECTIONS.

Charles Brookland, a vaudeville performer, was found dead Monday in his room at 217 West 126th Street. He had committed suicide by means of gas.

The road Hippodrome show has closed.

Moffett

VERA McCORD

LOUIS N. PARKER'S HAPPY ATTITUDE.

Louis N. Parker, author of Pomander Walk, Disraeli and other theatrical successes of this season, leaving for his home in London, paid his respects to the public which has so liberally encouraged his plays.

"It is very difficult," says Mr. Parker, "for the departing guest to say good-bye to his hosts without letting his gratitude show too obviously that it is a lively sense of favors to come, and that he hopes to return and enjoy their hospitality again. Frankly, I do hope to return—often. My hosts have their own kindness to blame for that.

"But I like to acknowledge my debts—I cannot hope to pay them—as I go along! and I very much want to say how deeply and sincerely I appreciate the more than generous welcome I have received. The press, the public, railway officials, tram-car conductors, policemen, the man in the street, one and all seem to have been in a conspiracy to make my path easy for me, and, so to speak, to carry me on their hands. New York is at first a rather alarming city to the man who has come from the silent village of London (England), and when the electric signs of Broadway first flash, flicker, flame, flare, dance, and dash at him, and its traffic roars and rattles at him, he is inclined to sit down on the nearest doorstep and cry for his aunt; but very soon he finds that the traffic is there for his comfort and convenience, that the cars will stop if he asks them to, and that the advertisements are all good advice.

"I have seen more of the country than I had ever seen before. I have been very happy in Montreal, in Detroit, in Chicago, and I have been very happy in New York—so happy, that I am happy to leave my daughter here to go on being happy. I am truly and cordially grateful.

"One of the Plantagenet Kings of England (but I forget which) once wished the city of York (England) had one neck, that he might hang it. Let me paraphrase that aspiration in a more amiable direction and wish the city of New York and, with it, all the United States and Canada, had one hand, that I might shake it."

CHARLES WILLARD DEAD.

News of the death of Charles Willard Gates, professionally known as Charles Willard, in Chicago, Ill., Feb. 27, reached New York last week and was briefly chronicled in The Mirror. Mr. Willard was playing the role of Timothy Battles in the Chicago production of George M. Cohan's farce, Get-Rich-Quick Wallingford. Bright's disease was the cause of his death.

Mr. Willard was born in South Boston, Mass., about fifty-five years ago. From amateur theatricals he graduated into a supership at Selwyn's and the Boston Theatre. His first appearance in a speaking part was made in J. B. Buckstone's farce, A Kiss in the Dark, at Manchester, N. H., in 1873. In 1882 he played Joe Baxter in Alvin Joslin, in support of Charles L. Davis; in 1888, Clay Britt in My Partner; in 1890, in support of Olive Doud Byron in Across the Continent. He supported Robert McWade in Rip Van Winkle, was the original Peck in Peck's Bad Boy, played Captain Joe in The County Circus, and the Judge in The Danites. In 1899 he played a stock engagement at the Bowdoin Square, Boston, among other parts appearing as Dr. Dimsdale in Dark Deeds. This play was a dramatization of A. Conan Doyle's "The Firm of Girdlestone." In vaudeville he played in Milton Noble's sketch, Belinda Bailey's Boarders. With his wife, Ella Sothern, he supported Robert Hilliard in Jim Bludso. One of his most famous parts was Uncle Jerry Halter in Checkers. Abe Slocum in The Village Lawyer, and the Judge in Kit, the Arkansas Traveler, were parts with which Mr. Willard was identified. His last role was Timothy Battles, Mayor of Battlesburg, in Get-Rich-Quick Wallingford. Mr. Willard was a member of the Green Room Club and of the Boston Lodge of Elks.

RIOTS AT THE COMEDIE FRANCAISE.

The Camelots du Roi and other ebullient citizens of Paris who like excitement for its own sake, continue to make Aprés Moi the excuse for discord and disturbance. After a brief suspension, Bernstein's play was put on at the Comédie on March 2, with elaborate precautions inside and outside the building to prevent interference by anti-Semitic zealots. Despite a cordon of police and a squad of detectives, offenders got into the gallery, where they amused themselves by dropping magnesium into the pit of the theatre. Its explosion caused several ladies to faint. Rioting in the square outside the building was continuous throughout the evening, and extended along the Avenue de l'Opéra to the boulevards. Another item of the affair was the duel with swords between Leon Daudet and Marcel Nadaud, the latter acting as Bernstein's substitute. M. Nadaud was wounded in the arm. On March 3 M. Bernstein withdrew his play to avoid further disagreeable demonstrations on the part of his enemies. Aprés Moi, which caused all this disturbance, tells of a high financier who is about to commit suicide because he has ruined himself and his friends by unsuccessful speculation. His interest in life is revived by finding his wife returning from a rendezvous with another man. The husband forces his wife to give up her lover and to follow the penniless criminal she married.

WILL OF DAVID GRAHAM PHILLIPS.

Carolyn Trevert, sister of David Graham Phillips, was made sole and absolute heir to her brother's property by his will, written on a sheet of letter paper, in Paris on June 4, 1905. The value of his real estate is not known. His personal property is worth about $5,000.

POOR YSOBEL.

Mascagni, the Italian composer, is experiencing new difficulties in placing his opera, Ysobel, the American chances of which he killed by his attempt to impose extravagant demands upon Liebler and Company. The Exhibition Committee has refused the production of Ysobel at the Constanzi Theatre, Rome, and has suggested to Mascagni that he defer the production till October. This Mascagni refuses to do, alleging that Mayor Nathan's formal offer to produce the opera in Rome this season is equivalent to a contract. Mascagni threatens suit. The decision of the Italian court in the Mascagni-Liebler suit has not yet been announced.

DAVID BELASCO ACCOMPANIES DAUGHTER.

Mrs. William Elliott, formerly Augusta Belasco, daughter of David Belasco, has gone to Asheville, N. C., to recuperate from a recent attack of pneumonia. She was accompanied by her father, a physician, a nurse, and Mr. Belasco's private secretary. Mrs. Elliott was married several weeks ago to the actor, William Elliott, now appearing in The Pink Lady.

WAGE EARNERS' CONCERT.

On Sunday afternoon, March 5, the Hippodrome was opened for the first concert in a series for wage earners. The moving spirit in the matter is Julius Hopp, of the Wage Earners' Theatre League, who has been prominent in advocating and securing popular priced performances at various theatres in town. The programme was given by the Russian Symphony Orchestra, under the direction of Modest Altschuler, assisted by four soloists and a violinist. The orchestra is widely known for precision, flexibility, and masterliness. Its technical perfection showed best in the second rhapsodie by Liszt, its sprightliness in the Scherzo by Tschaikowsky, and its gentle shading in the song of the Bargemen by Glazunow. Nikolai Tokoloff, the violinist, is remarkable for the sustained, cantabile qualities of his work, a delicate and not too frequent accomplishment. Of the soloists, Bertram Schwahn had the most interesting number, partly because of the English words, but more particularly for his sympathetic interpretation.

Windeatt

ADELINE DUNLAP

NEW PLAY IN MOSCOW.

Vassa Yelesnovna, by Maxim Gorky, was produced recently at the Nozlobin Theatre, Moscow. The play is one cheerful procession of every conceivable kind of inhuman cruelty to men, women, and children, the author's idea apparently being to show how diabolical mankind can be. So frightful was the effect that after the third act the audience revolted from the ghastly horrors and made known its disapproval in no uncertain tone. The performance degenerated into an encounter between friends of the author and disparagers of the play, which was finally ended by interference of the police.

MAYOR OVERRULES GERRY SOCIETY.

A special permit was granted by Mayor Gaynor to Lois Ewell and Linwood Clark, two four-year-old children, to appear for about ten minutes on alternate nights in the Aborn production of Madam Butterfly, at the Majestic Theatre. Affidavits were filed with the Mayor that the parents of the children would look after them closely. Superintendent Thomas D. Walsh, of the S. P. C. C., when told of the Mayor's action, said: "The Mayor is the final authority in such matters, and we are always pleased to submit to his rulings."

White.

Hazel Dawn Craufurd Kent William Elliott Alice Dovey

THE DUEL SCENE IN "THE PINK LADY"

STUDENTS' MATINEE.

The American Academy of Dramatic Arts' Performance at the Empire Theatre.

The fifth matinee of the American Academy was held on March 2, at the Empire Theatre, when an ambitious drama was presented by the senior members. The play was Pinero's Lady Bountiful.

The leading role, intrusted to William Starling, is written to show the development of an easy-going, dependent lad into a sober, reliant man through toil, love, hardship, and sorrow. Mr. Starling seemed to grasp the meaning of the part without being able to give it the force it required. He was apt to be too gentle, and to deliver his speeches with too sentimental a cadence. The quality and the flexibility of his voice, however, is delightful. Vida Reed in the title-role, played rather stonily than with dignity; her restraint, assumed with an intelligent purpose, left the impersonation cold. Beatrice Bentley increased in effectiveness as her part grew; she should particularly be commended for delicate—though a bit uneven—work in her final scene, a difficult one to play satisfactorily.

In the character roles, Ray Clemens did not endow Sir Richard with the pathetic gentility of the man who loves in vain. Joseph G. Culligan succeeded in making the selfish Roderick Heron a thoroughly despicable, seedy dandy, an achievement greatly to his credit, as he did it. Kalman E. Mathews did the obvious things obviously in his lower class Englishman. By far the best work of the afternoon was that of Alice Lindahl, whose very repose inspires instant confidence in the audience. Her ease, her readiness, her distinction dominated every scene in which she appeared. Ernestine Peabody was distinctly out of her element as Mrs. Veale; her impersonation never gave any reality of effect. Miss Peabody has done much better in earlier performances, where her peculiar radiance was in the picture.

Both of the juveniles, Donald Macdonald and Ann Pittwood, were charming by their brightness, their surety, and their genuine youth. Except for Katherine Vincent, the servants were uninteresting, uninspiring, and unconvincing. Miss Vincent, however, lent real color and life to her role by her acting and by her delivery of lines; she could not be improved upon.

Although the scenes where two or three appear together were usually well managed, the ensembles were stiff and mechanical. The whole performance was marked by willing and generally intelligent effort. The cast follows:

Sir Lucien Brent, Bart.....Donald Macdonald
Sir Richard Phillifer, Q. C.....Roy Clemens

Byron.

PEDRO DE CORDOBA

As Taviwots, leading the war dance in "The Arrow Maker"

Roderick Heron.....Joseph G. Culligan
Dennis Heron.....William Starling
John Veale.....Kalman E. Mathews
Pedgrift } Floyce } .....Ernest Rowan
Wimple.....Gerald Quina
Miss Brent.....Alice Lindahl
Camilla Brent.....Vida Reed
Beatrix Brent.....Ann Pittwood
Mrs. Veale.....Ernestine Peabody
Margaret Veale.....Beatrice Bentley
Mrs. Hodnutt (a pew opener).....Florence Phelps
Amelia.....Katherine Vincent

LOS ANGELES, THE WONDERFUL.

Few people living east of the Rocky Mountains, who have never visited the Pacific Coast, and especially Los Angeles, can realize the rapid growth of that city, carrying with its increase of population a natural increase of industries and enterprises. One of the most astounding developments is the amusement increase, a suggestion of which was given in THE MIRROR in connection with motion picture development there.

Los Angeles, it is claimed, is the greatest theatre city of its size in the world, and first of rank in this respect on the Pacific Coast. Los Angeles ranks fifth of the cities of this country in the number of celebrated artists of various lines who visit it. It holds first record for the longest stock-house production, outside of the greater cities, that of The Dollar Mark at the Belasco, with a run of ten weeks. There are 119 licensed places of amusement of every description in Los Angeles. Ninety-five of these are motion picture houses and twenty-four larger houses, and the latter fifteen are houses of real dramatic worth. About twenty million people annually attend the playhouses of that city, and why do people extend patronage to theatres there at a greater rate than elsewhere? "Because this is a pleasure loving city and the people are an out-of-doors people," says THE MIRROR correspondent.

Byron. Ben Johnson Edith Wynne Matthison

SCENE FROM "THE ARROW MAKER"

Great Hawk offers his blanket to Bright Water for her prayers to the gods

AN EXTENSION OF ROYALTY RIGHTS.

A suit for royalties on an opera written by the late Catulle Mendés, with music by Reynaldo Hahn, brought by the opera ballet mistress, Madame Stichel, has just ended in Paris in favor of the lady.

In giving its decision, the court explained that the action of a ballet, which by itself constitutes a play, requires the same clearness and attraction as any other kind of play. The mimics and the dance have a particular import. To retain the attraction of the spectators, the master of the ballet, who is not a mere scenic producer, must display his ingenuity to reproduce, by the play of physiognomy, attitude, and gestures, the subject of the libretto. The ballet must express the movements of admiration, indifference, revulsion, or seduction, and any other sentiments that the persons of the ballet are supposed to feel.

The scenic action, therefore, is something entirely different from the mere music or the libretto. It requires a certain amount of inventiveness and new ideas. The ballet master produces a work of art entirely his own, and, therefore, he has a perfect right to a share in the royalties. So that, in this case, it was decided that Madame Stichel's "share" should be the same as that of the librettist and the composer. In justification of this decision, the magistrate pointed to the statement made by the composer that Madame Stichel, by experience, taste, and artistic invention had contributed to the success of the ballet.

CHARLES FROHMAN INTERVIEWED.

On his arrival in London last week, Charles Frohman said to an American reporter:

"Theatrical tastes never have been as wholesome in America as to-day, notwithstanding that fashionable debutantes smoke 'endless chain' cigarettes and discuss any subject that comes into their heads. This freedom of thought and action on the part of the fashionable set is apt to revise our standards of decency and leave the purveyor of theatrical things much perplexed.

"The general public is tired of sex plays, and wants to see local conditions, both social and political, exploited. Every recent production of the old-time drama of wife, husband, and the third person has failed. The trouble with the established playwrights of England is that they write for libraries, not playhouses—I refer to Pinero, Jones, Sutro, and Shaw—and that explains the present scarcity of the vital drama in England."

OPPOSING SUNDAY PERFORMANCE BILL.

It is significant that at the hearing at Albany on Assemblyman Oliver's bill, which provides for the giving of theatrical and other performances on Sunday, held in the Assembly Chamber (March 1) before the Codes Committee, no theatrical managers or their representatives appeared to advocate the passage of this proposed law.

The labor organizations were largely represented, and much was said in opposition to Sunday performances. Charles E. Shea, W. S. Schneider, and Philip Kelly, officials of the Theatrical Mechanics' Alliance, all filed their protests. Mr. Kelly declared there were quite sufficient working days in the week at present and there was no desire for one more. He added that the author of the bill had little idea of the extra work that would be necessary in the giving of theatrical performances on Sundays, and the members of his union believede they should enjoy the privilege of one day's rest in the week.

Thomas D. Fitzgerald spoke for the Federation of Labor, and earnestly objected to the bill, as also did several others in behalf of trade unions. A large representation of clergymen naturally voiced their opposition to the measure.

CENSORED PROFANITY.

The Aldermen's Law Committee, at a meeting on Feb. 27, discussed an ordinance introduced by Alderman Becker for the revocation of the license of any theatre in which a play is produced that contains "vile or profane language." Alderman Mulhearn and A. S. Colborne, president of the Anti-Profanity League, and Alderman Market, of the German Catholic Federation, supported the ordinance. Alderman Meagher observed that a general censorship would be the only possible means of enforcing this. Alderman Levine, chairman of the committee, Alderman Maux, and Vice-Chairman Bent supported this contention. No final action has been taken.

PLAY BY ELSIE JANIS.

Elsie Janis has written a four-act comedy, A Star for a Night, in which she exploits some of a star's troubles. The production will be made, it is said, on March 16, for charity, at the Globe Theatre, where she is playing The Slim Princess.

Byron.

LEAH BATEMAN HUNTER

As Bright Water in "The Arrow Maker"

PERSONAL

Bangs, N. Y.

MAYO.—If good wishes are of avail they must be reckoned as one of the creative factors in Margaret Mayo's remarkable success, for she is one of the best-loved of American dramatists. Before the production of her first play, and when she was devoting herself to translations and adaptations, she was known as the "sweet little wife of Edgar Selwyn," actor, agent and dramatist, and success has not only enlarged her reputation, but has increased her spirit of kindliness. Numbers of struggling dramatists have been encouraged by a word of commendation and advice from her, and many a dramatic composition, utterly ignored by others, has been read by her and returned to the author with suggestions for its improvement. The good will thus displayed could hardly fail of response, so Margaret Mayo went to London, where her Baby Mine was successfully produced on Feb. 22, with the best wishes of her American friends and acquaintances. Chicago, New York, and London have now laughed themselves into a brighter mood over Miss Mayo's Baby Mine, and Berlin is soon to follow. The farce promises to bring greater reward to Miss Mayo, in both monetary returns and reputation, than did her first dramatic venture, Polly of the Circus, a play of sentimentality. However, the public will always be grateful to Polly for discovering Margaret Mayo and Mabel Taliaferro.

DEMPSTER.—Robert Dempster has closed his season with Zelda Sears in The Nest Egg and sailed Feb. 11 on the *St. Paul* for Paris. He was accompanied by Avery Hopwood. When they have done Paris they will go to the Riviera for the carnival at Nice, and then cross to Tunis and Algiers in Africa. Several weeks in Sicily and a journey through Italy to Budapest, Vienna and Munich will complete their itinerary. Mr. Dempster will return to America at the end of May to head a Summer stock company in Milwaukee.

HOPWOOD.—Avery Hopwood, who has accompanied Robert Dempster to Europe, will not return with Mr. Dempster. They will part at Munich, Mr. Dempster to come home, Mr. Hopwood to go to London for the coronation. Mr. Hopwood's is not entirely a vacational trip, for he will be on the lookout for new plays for David Belasco and Wagenhals and Kemper, remaining in London during the theatrical season and returning to New York late in the Autumn. Mr. Hopwood wrote Seven Days, Judy Forgot, and Nobody's Widow.

LEVEY.—Ethel Levey, who left these shores three years ago in favor of Paris and London, is due in New York this week to begin rehearsals for her forthcoming appearance as a featured principal of H. B. Harris and Jesse Lasky's new Folies Bergere, which will open in Forty-sixth Street April 17. During her residence abroad she has studied vocal music with Jean de Reszke, and dancing. The past season she made a tour of the English music halls singing American songs, for which the English audiences seemed to crave. Her return to this country will be welcomed by many admirers.

MACDONALD.—Werba and Luescher, Christie MacDonald's managers, presented her with a silver loving cup on Tuesday evening, Feb. 28, in honor of her birthday and also as an evidence of their appreciation of her success in The Spring Maid. The cup was handed to her in place of the usual property cup which she carries as the Spring Maid. After the performance the entire company joined in a celebration, and each one drank from the cup to the health and happiness of their little star.

DRAMA NEWS FROM ROME

FEW EVENTS OF MOMENT IN A DULL THEATRICAL SEASON.

The Great Exhibition Year—Unfulfilled Promises of Dramatic and Operatic Managers—The Sicilian Company—I Puritani—D'Annunzio in Retirement—A Ristori Memorial.

ROME, Feb. 17.—This is 1911, the great Exhibition year, and great things are promised us for this great year. We were to have had plays by Shakespeare, Hugo, Schiller, d'Annunzio, and every great dramatist the world has ever known, but not a single work promised has yet appeared—not even Benelli's long promised new play has yet been given—and the season, instead of being a season of unusual gayety, is the dullest and most monotonous ever known in Rome. Every great artist in Italy was to have been here during this great year, but not one has yet appeared, not even Duse, who promised to come.

Even the opera season, which was expected to be of unusual brilliancy, is of less brilliancy than usual. Only the cheapest operas are being given, with second-rate artists, for the most part.

Altogether, we may call this great year a dead year for the dramatic and theatrical art.

The most successful dramatic company now in Italy is the Sicilian company, which takes the name of the Sicilia Theatre. Every member of this company plays so naturally that you cannot but think that he is *living* the part, instead of merely acting it. The scenery, also, and the manners and customs are so faithfully represented that you really think you are living in the country while the play lasts, thus, wherever and whenever this company appears success also appears; the houses are crowded and cheers fill the air.

Among the operas that were to have been given this year in Rome was I Puritani, Bellini's finest opera, but it is not to be given for fear of a revolution. This may sound strange to you, but when this opera was first given in Paris, it did cause a revolution, and the government had it taken out of the bill. The reason for this was the celebrated duet for two men. The like of this duet had never been heard before, and has never been heard since. Every night it was heard every man in the house rose and waved his hat in the air, and every woman waved her handkerchief at the singers, and all sang with the singers, "Liberty," which was the last word in the duet, and its last note.

It was for this that the opera was taken from the bill, and poor Bellini was slowly poisoned. This has since been denied, and other causes for his early death have been given, but poison was really the cause.

Poor Bellini always dreaded composing an opera, and he had dreaded composing I Puritani more than any other. He even prayed to God to deliver him from his engagement. He had a presentiment that this opera would bring him trouble and it did. It was taken from the bill, although given by such artists as Grisi, Leblache, Rubini, and other celebrities of the day, and in the end caused Bellini's death.

This is why I Puritani is so seldom given, even now, in Latin countries. The effect of the celebrated duet, with its Liberty ending, is feared by governments.

News reaches us from France that d'Annunzio is working hard at a new play in a little seaport town near Arcachon. When he takes rest from work he mounts a favorite horse and drives about the country for hours, choosing the most deserted spots he can find. He has taken a dislike to visitors, and rarely sees any one. Even his servants keep out of sight, and thrust his meals through a window for him to take when he pleases. He is now at work writing terrible tragedies, some taken from the "Book of Saints."

His great delight is to boast of his will power, which, he says, enables him to work longer than other men. He says that he owes his will power and strength to work, and smoke. In fact, he lives in a cloud of smoke, through which he can be scarcely seen when at work.

As I think I told you some months ago, a monument is to be erected to Ristori, the greatest actress Italy ever had, and perhaps will ever have. Unfortunately funds are low, so low that Novelli is going soon to give a performance at his favorite theatre in Rome to increase the funds, and he is thinking of doing this in every town in Italy where Ristori played.

In her youth Ristori was one of the most beautiful women of her day, and her portrait is painted in a celebrated sacred picture in the Church of St. Pietro del Frate, in the first chapel to the right as you enter. It is a beautiful picture, and she is the most beautiful thing represented in it.

A pleasurable surprise awaited me a few evenings ago; a new play was actually given at the Costansi Theatre. Its author is a well-known writer on theatres in Rome. He calls the play The Exile. It was an enormous success, and the author was called before the curtain after every act.

Benelli is preparing his new play, but when it will be given no one knows, not even the author himself. In my next letter I hope to give you a full account of it.

S. P. Q. R.

PROMPT BOOKS WITH THE TRADITIONS.

Walter Hubbell has received from Richard J. Martens, the veteran stage director of Chicago, as a gift, the many old and valuable prompt books of Richard III., Othello, Hamlet, The Merchant of Venice, and Romeo and Juliet, once in the collection of Couldock.

These are fac-similes of those used by Macready, Edmund Kean, and David Garrick, and contain the traditional "business" of these plays as handed down in England by Richard Burbage and other actors who were directed in the original productions of the plays by William Shakespeare.

EDWIN FORREST.

Edwin Forrest was born on March 9, 1806, and died in 1872, and thus to-morrow will be the 105th anniversary of his birth.

William Chrystie Miller, himself an actor of age and wide experience, writes to THE MIRROR thus of Forrest:

"From the far 'backward and abysm of time' I recall Edwin Forrest, and see him as distinctly as though it were but yesterday. I first saw him in 1853. He was then playing an engagement at the old Broadway Theatre, situated on the east side of Broadway, near Leonard Street. He was playing the part of Richard III. My father and I had front seats on the first tier. As the green baize curtain rose I gazed with childish emotion upon the fairyland before me, when suddenly there blazed upon my sight a figure of surpassing grandeur. Forrest's opening lines:

> Now is the Winter of our discontent
> Made glorious Summer by the son of York

still ring in my ears. The kingly stride, the regal form, and deep-toned, golden organ immediately told me that it was the king of actors, as my father delighted to call him, that flashed upon my childish vision.

"To me an everlasting memory. In the language of Homer's 'Odyssey':

> I well remember—for I gazed him o'er
> While yet a child. What majesty he bore!
> And still—all child as I was—retain
> The port, the strength, the grandeur of the man.

"In after years I had the proud privilege of playing Francois to Forrest's Richelieu, Lucius to his Virginius, and other juvenile parts under his kindly and most gracious instruction. Permit me to abridge and paraphrase Sir Walter Scott's noble tribute to Sarah Siddons and apply it with equal force, justice, and truth to Edwin Forrest:

With the most commanding strength of face and form, and varied grace of action; with the most noble combination of features and extensive capability of expression in each of them, with an unequaled genius for his art, and the strongest ardor of feeling—there was not a passion which he could not delineate, not the nicest shade, not the most delicate modification of passion, which he could not seize with philosophical accuracy and render with such immediate force of nature and truth as well as precision, that what was the result of profound study and unwearied practice appeared like sudden inspiration. There was not a height of grandeur to which he could not soar, nor a darkness of misery to which he could not descend; not a chord of feeling from the sternest to the most delicate which he could not cause to vibrate at his will.

"Such, according to the light that God has given me, was Edwin Forrest, the most glorious classic histrion that ever lived within the tide of time. He was the very incarnation of heroic tragedy. His voice, when lifted to its height, sounded like a bell rung over a plague-stricken city. He had a voice

> Whose sound was like the sea, pure as the naked heavens—majestic, free."

NEW PLAYS IN PARIS.

The Blue Bird was given its Parisian premiere at the Rejane Theatre, where the success of the philosophical fantasy was instant and enormous. At the Odéon Theatre, a new play called Maud proved to be a dramatisation by Pierre Lecomte du Novy of Bret Harte's "The Luck of Roaring Camp," although the author does not acknowledge his indebtedness. According to French law Bret Harte's daughter can claim the rights of the author.

Moffett.

EDNA WALLACE HOPPER

RUPERT HUGHES

CAPTOR OF THE BLUE BIRD

WHEN YOU HAVE A COMEDY which is breaking the record of the Gaiety Theatre—and the Gaiety has never housed a failure—and when you have two dramas coining money on the road, you ought to be reasonably happy. Rupert Hughes is reasonably happy. He might give a few points to those who set out in quest of The Blue Bird; in all probability he would call that zoological felicity by a most homely name—work. Certainly he would not direct any seekers into the Land of the Past, for his own happiness is in a very present tense.

The playwright's delight is based solidly on incontrovertible figures that reach him from his managers. Two Women played to full houses in Philadelphia when Sarah Bernhardt was also in town, nor has its success declined since then. The Bridge, which has passed its three hundredth performance, recently played three times in one day in Cleveland. In New York, Excuse Me, for which a second company is already being organized, is daily turning away nearly as many as gain entrance.

"It is such a novel experience," Mr. Hughes burst out, "that I actually enjoy having to pay for my own seats. Time was when I used to break my neck getting people to use enough complimentary tickets to make the audience outnumber the cast."

If anything could drown sorrow, it would be the very personal materialism of the world's approval that the playwright and the actor receive across the footlights. "It is wonderful to hear people laugh and cry at what you have written." Therein lies the chief recompense that the stage awards those who serve it. "I can't say which gives me more joy—public tears or public mirth," continued Mr. Hughes. "Mrs. Carter, who is playing Two Women, has the wettest plays on record, I believe, and I like to watch the more or less surreptitious handkerchief play in the gloom of the theatre. Still, you can't do much to people's morals with the soberest of dramas. We admit that the moral is beautiful and that everybody ought to be virtuous—especially our neighbors. Then we promptly do the unvirtuous thing, if there is such a possibility. But when you get people into a theatre and make them giggle and shriek, then you have put a few posies into their lives, to make them forget their troubles for a while."

Mr. Hughes is inclined to underrate the influence of serious drama, perhaps because of his jovial frame of mind, perhaps because of his proximity to metropolitan audiences. Undoubtedly the tear-soaked play makes only a fleeting impression on the super-sophisticated audience in New York, which is satiated with theatrical offerings of every possible kind, but patrons in less stage-ridden localities frequently feel acutely the drama which is strained through a moist handkerchief. One of the first things that contact with fellow beings teaches us is to cloak, if not actually to distrust, our real emotions, because we fear to look ridiculous in the eyes of the world. Usually we don't find out until afterward how much happier we should have been, had we been brave enough to scorn a mask. Sophistication, however, plays a grateful part in guarding us from pseudo susceptibility to mawkish sentiment, and consequently is not to be thoughtlessly scorned.

"Laughter in the theatre, my observation has led me to believe, has three sources. It may be provoked by the lines, by the business, or by the situation. Laughter arising from the situation is the best, because then the stage is peculiarly itself. You can get laughter from lines in fiction; but only on rare occasions when the author has luckily hit on particularly graphic, succinct, and suggestive phrasing can you get laughter from a situation. The laugh, moreover, belongs to the author; it grows logically from his devising."

Mr. Hughes allowed the spaniel that had sniffed his way into the study to scramble upon his knees and to settle down for slumber. The master, obligingly fell in with the royal canine inclination, continuing undisturbed his dissertation on the psychology of glee, between puffs upon his cigar.

"Of course, the laughter from stage business belongs as much to the actor as to the author—and frequently more to the actor, for the same bit of business in the hands of two actors may bring diametrically opposite results. It's the same way with lines. The most humorous speech may be so diluted by its delivery that no one can see it. That is the author's tragedy, for nobody else can be persuaded that there was a funeral with one more joke securely tucked under the sod, because nobody knows that the joke ever really existed. On the other hand, a clever actor may do marvels with the most commonplace material.

"You see it is two to one on the actor against the author. Successes are largely accidental; great plays fail and great plays succeed; bad plays succeed and bad plays fail, and the same is true of mediocre plays, depending upon a thousand extraneous circumstances. And the chief of these is casting. Even competent actors can assassinate a good play quite as completely as poor actors can, if they don't fit their roles or if they lack harmony among themselves. Actor-proof parts simply don't exist. One of the funniest things ever seen on the stage was the tragedy of Hamlet as played by James Owen O'Connor. Audiences were convulsed at the soliloquy on suicide, and the actor required a net to protect him from the vegetable contributions. Nothing on earth is so dismal as W. S. Gilbert's exquisite humor badly delivered. My hat is off to the good actor well cast.

"Among the worst failures in my dramatic past looms The Triangle. Mrs. Fiske kept the play for a year before she finally returned it with the decision that the character was out of her line. That was a sad day for The Triangle. Blanche Walsh forfeited a payment on the play because of the success of The Resurrection. Now, the curious item is that wherever the manuscript of The Triangle went it brought back the most flattering comments upon the masterliness of its construction. When the drama finally was produced, the critics rose with a unanimity that was little short of amazing in so erudite a body, and roasted the tar out of me for the execrable technique of the play. They called me a tyro in construction and treated me as if I had been caught with Jerry Cruncher digging in a midnight graveyard. Many people still speak in superlative praise of The Triangle, but it had no chance. It was put on after too brief rehearsals, with no out-of-town trial, no opportunity for revising its evident faults, and with a cast many of whose members, though distinguished in other roles, did not at all conform to the requirements of this play. It is one of my chief ambitions to revive it, in a revised form. There has been a singular lack for several years of the American society drama, and I think that a pendulum swing in that direction is about due."

Bachrach

RUPERT HUGHES

Now that Mr. Hughes has achieved success as a dramatist he can afford to speak lightly—if still regretfully—of tombstones that stand like landmarks along his earlier path. Consideration of those elegiac monuments hardly disturbs the placid content on his round face, for time has brought its balm.

"The trouble with playwriting and producing is that nothing proves anything—that is, no specific instance establishes any helpful rule. Plays most brilliantly written, most splendidly acted, and staged fail dead as a door nail. Slipshod productions pitchforked on sometimes live for years. Countless circumstances will mean life or death to a play. For example, had the greatest comedy ever written been playing at the time of the Iroquois fire, I don't suppose it could ever be revived because of the terrible associations that would cling to it. Four hundred dead souls would sigh in every word uttered.

"Then, again, the public may not be in a mood for a play, or it may not be prepared for the ideas of a play. A drama that won't please in 1911 may hit the taste of 1912, because creeds are as susceptible to the decrees of fashion as dresses are. It may be popular to shy at some novel notion that is swallowed without a murmur as soon as the novelty wears off. We cultivate a taste for the most peculiar dishes, simply because we see other people eating them. So a playwright is at the mercy of circumstances."

Mr. Hughes made out a sad case for the eternal truths that theorists like to talk about, and one is compelled to admit that he can summon plenty of facts to bless his argument. Still, one wonders just how much the fundamental conceptions of life are altered from generation to generation. We keep on wandering forward in the vicinity of the great unknown, it is certain, yet if we look back far enough we find that other men in other centuries stood precisely where we stand, and that men half way between stood on the other side of the circumference. Philosophical progress seems to describe a circle about some point within called the truth, and that is why thought contradicts itself—apparently. Men, looking at the vague center from different points of view, deck it with different attributes. Consequently, fashions in dramatic methods change, but the inner truths never. Otherwise, this would be a chaotic world.

The playwright really made this point himself, for he remarked: "There came a subtle change over audiences just about the time that I began trying my hand, so after learning the dramatic technique of the nineteenth century I had to unlearn it for the twentieth. In the decade before 1900, the situation was everything; the strings were pulled so as to get the thrill from incidents. Now, however, the author must conceal his own hand; his ingenuity must not attract attention to itself as such. He must stick to his characters, and never distract attention from them to the mechanism of the plot. Much the same thing has happened in fiction. Hawthorne, Dickens, and Thackeray used to address the gentle reader and pour confidences or directions into his ear. Nowadays that won't do; no alien may intrude upon the course of the narrative. It scares the reader to be dragged into the track of the rapidly approaching story. You can't blame him when you look at some of our whirlwind literature. Art now bears a stronger resemblance to life."

Mr. Hughes means that art bears a stronger resemblance to our life, as it very properly must if it is going to be an expression of our era. We could hardly expect Dickens or Thackeray to write narratives that have the speed of subway expresses, because they had no subway expresses to use as literary models. We who claim this incalculable advantage over our ancestors, naturally have a wholesome fear of dawdling along the rails before a short story that encircles the globe twice to a page.

Fiction as well as drama is Mr. Hughes' quarry. He is one of the highest priced short story writers in the country, although the fact is not published by his demeanor. He is just starting to assume a prosperous, rotund outline, but many men have done more with less provocation. "My work in literature has hindered rather than helped my work for the stage, but my study of dramatic technique has helped my story writing, I think. In my stories, though their plots are usually rather mild and undramatic, I am always trying to visualize everything as vividly as I can; trying to make the reader see the characters, feel their mannerisms, their gestures as one sees actors on the material stage. I try to make each character speak his own dialect and let the dialogue rather betray the emotion than describe it directly. And I try to 'star' the reader as a playwright tries to make his audience play a star part.

"A remnant of my college traditions is a foolish ambition to write a play on a Greek subject. It would never be in blank verse, but in as realistic dialogue as I could manage. In the first place, blank verse has already been so beautifully done that the highest compliment we can pay to the old masters is to let the form severely alone. In the second place, nobody ever really talked blank verse, the Greeks least of all. They were the most colloquial and slangy of people. But one great difficulty in writing a Greek drama lies in the vocabulary. To make it colloquial, I must use slang, but American slang would instantly ruin the local color. If I ever wrote a Greek play it would probably be based on the story of 'Gyges Ring,' a thrilling old Greek legend. When I was at Yale I made a long poem out of it. It was one of my first published books, and had a magnificently small sale. If I wrote the play nobody would produce it, and nobody would come to see it, so it will doubtless always remain a mere ambition—one of those things which, as Demosthenes said, one '*never does, but is always going to do.*'"

On the wall of his study, above his books, lowers the gloomy face of his poetic heroine (the original of the frontis-piece to "Gyges Ring") frowning down upon the comfortable room in a far different mood from the gentle lady who hangs in another frame not far away.

"One statement I make from the fullness of my heart," announced Mr. Hughes in conclusion: "I bitterly regret that fate has impelled me along the rocky road of the playwright, but I thank God that I have never tried to be a manager. The author has the joy of creation and the dream of glory—and if he fails, the kind words of his friends. The manager has to take a bunch of typewritten manuscript and try to find out whether it is a play or a plum-pudding. Managers have always been extraordinarily polite to me, possibly because I have realized that they, too, have their ideals and their heartaches. I bitterly regret the sums of money that I have lost for several of them. Not the least pleasure I take in the success of Excuse Me and the other plays is that I am paying something back on account. The account has been heavy, for I have had an unusually long struggle with the innumerable difficulties that make playwriting the hardest and most complex of all forms of literary endeavor."

Yet Mr. Hughes has not so very much to regret, either; certainly not enough to rob him of his very evident joy over the plays now running with his name attached to them. So many people never achieve anything of the sort, that one's sympathy lies inert before the appeal of his regret. The public can only rejoice that the regret did not operate with finality before Mr. Hughes wrote Excuse Me.

CHAUNCEY L. PARSONS.

PENCILED PATTER.

Morris, Lowe, Keith, Proctor, Casey, Albee, Beck and then some more! What does it all mean? Don't ask us. We don't know either. But we do know a lot of acts would have more money if they didn't read the William Morris, Inc., advertisements.

A couple of song writers in Chicago have written a song entitled "Frisco, You're a Bear." We suppose somebody else will be writing "Boston, You're a Bean," or "Cape Cod, You're a Fish," if the idea becomes popular.

There is an act consisting of a number of trained rats and cats making quite a hit in vaudeville. If they don't look out that troupe of trained oysters will get bookings yet.

It is said Ruth St. Denis, the young lady who defies the weather every time she works, is looking for a three-act drama, as she longs to be a legitimate actress. Good news for the dressmakers.

Sad news for Broadway: Freddie Schrader, beloved by all who know him, has been ordered to Chicago, where he takes charge of the Variety office. We shudder when we think of all the broken hearts and of all the young dainty damsels who will have to pay for their own suppers. Truly, Julius, it's a cruel, cruel world.

There is a team out West who are certainly modest young men. They bill themselves as "America's Premier Comedians." Francis Wilson, John Drew, Bert Williams, Sam Bernard, De Wolf Hopper, Willie Collier and some twenty or thirty thousand others take notice.

Our idea of wasted money is the coin that is given painters who paint those signs reading "Keep out of the first entrance." That's one sign few people believe in.

Now that The Spring Maid is an established classic success, can we expect a companion piece entitled The Fall Guy? (We'll admit it would be rather a rough title.)

The state of Iowa has passed a law against the exhibition of freaks. There are a lot of people who will have to keep away from Iowa.

SAYINGS OF FAMOUS MEN.

"I'm giving the matter all possible attention." J. Paige Smith.

"I'm working on next week now." Jimmy Plunkett.

"I'll take care of you." Phil Nash.

Another fighter at Hammerstein's this week—Knockout Brown. After they get Kid Gloves they'll have had them all.

The Putnam Building Crowd turned out strong to see the Brown-Wolgast fight. F. F. Proctor, J. Walter, and Frank Vincent, H. S. Bentham, Charlie Stevenson, Johnny Collins, Jimmy Plunkett, George Gotelieb, Arthur Hopkins, Ray Meyers, Sime Silverman, Harry von Tilzer, Ted Snyder, Jimmy Lucas, Max Winslow, Max Hayes, Joe Sullivan, Pat Casey, Chris Brown, and Henry Watterson are a few that we piped at the ringside.

When somebody who doesn't know anything about the song writing business writes an article about that business he always dwells upon how much Charles K. Harris made out of "After the Ball." The amount varies from fifty thousand to nine million. Don't be stingy, boys.

Maurice Barrett, who is with Miss Sydney Shields & Co. in vaudeville, is one of the youngest successful character actors in the business, having recently passed his twenty-first birthday. He's some actor, too, for a youngster.

And now there's going to be a vaudeville actors' fund. When do they collect? After an extended lay-off or when they're holding out for more money? This will be good news for Fred Ward. Harry Lauder will probably start the fund off with a donation of fifty thousand dollars. (Take this man out, doctor—he's gone nutty.)

If Marcus Loew came from the fur business but six years ago, we'd advise a lot of other managers to go into the fur business and learn how to be successful in the theatrical world.

Professor Bull was a very busy man this week dodging the people he answered last week, therefore he begs to announce that he will not answer any more letters until he receives his new life insurance policies back from the six companies he decided to let rob him.

Lee Harrison will not open with the Wintergarden, after all. Why? Well, because Al H. Woods decided he wanted Lee for Valeska Suratt's new show, which opens in April. Al. Woods is so much attached to Comedian Harrison's work that he signed him for three years. Good luck to Boss and Bossed!

A banjo act appeared at a local Sunday night concert. When they came out we made a bet they would finish with "Dixie." They did, and all the Southerners in the audience applauded — Southerners from South Brooklyn, N. Y., and South Orange, N. J.

The ticket speculating law goes into effect soon, and it will be safe to pass in front of a New York Theatre without fearing your pockets are going to be picked.

No more vaudeville at Hammerstein's Manhattan Opera House after this week. Alias Jimmy Valentine is going to break in there as the first dramatic attraction.

Newspaper headline says: "Marie Tempest Coming Here to Get a Divorce." Wonder if she'll have to pay duty on it when she takes it back to London with her?

Vaudeville is getting Loew-er than ever. Pardon us, Judge—we'll never do it again. Honest.)

When a man's successful his friends say he has a "swelled head." If he's a failure they say he has no head. What's the use?

THOMAS J. GRAY.

THE MACDOWELL CHORUS.

With the Philharmonic Society Presents Three New Compositions.

The MacDowell Chorus gave its first public performance at Carnegie Hall, Friday evening, Mar. 3, presenting three musical compositions, Modest Moussorgsky's biblical cantata, Joshua; A. Borodin's Prince Igor and Chabrier's unfinished opera, Brisëis or The Bride of Corinth, all them given for the first time in this country.

Joshua is a short composition, rather more martial than religious, with a short contralto solo admirably sung by Mrs. Cora Sapin. Borodin's Prince Igor is a composition including themes of Russian folk songs. The chorus work was brilliant and snappy; Mrs. Sapin's two short solos were exquisitely, though a trifle over carefully, rendered. Mrs. Waterhouse's soprano solo was too short to display more than a very light voice of beautiful tone. Kurt Schindler who conducted is deserving of the highest praise, not only for his masterly handling of the entire programme but for discovering these

THE BARBER SHOP SCENE IN "THE HENPECKS"

unknown works, so different from what has been given in previous concerts.

Chabrier's unfinished opera, Brisëis, proved a delightful surprise. The libretto by Ephraim Mikhael and Catulle Mendes is based on Goethe's short narrative poem, "The Bride of Corinth." The story sets forth the conflict between paganism and Christianity. The act begins with the departure of Hylas for war, leaving his sweetheart, Brisëis at home. Thanasto, mother of Brisëis, is taken sick. All their prayers to the gods are unavailing. Then comes the Christian evangel who promises health to the mother provided Brisëis accepts Christianity. She consents, but regrets her decision when she learns that she must take vows and enter a sisterhood. Her mother's pleadings finally conquer her indecision, whereupon Thanasto bursts into praise of Christ. Thus ends the one and only act of the opera.

The cast:

Brisëis	Madame Alma Gluck
Thanasto	Madame Bressler-Gianoli
Hylas	Edmond Clement
The Evangel	Dinh Gilly
Stratokles	M. Rothier

The music is in turn wild and pagan and Christian and always dramatic. The contrast of religious ideas is most marked in the solos og Brisëis, which are free and frenzied, and the solos of the Evangel, which are subdued and liturgical. The singers were eminently suited to their parts. Madame Gluck has one high tone which needs much attention, otherwise she was in excellent voice; Edmond Clement sang exquisitely, Madame Bressler-Gianoli, whose voice was in perfect form, did more than any of the others to interpret her role by acting. Dinh Gilly was hard but clear, and M. Rothier was satisfactory. The chorus work was more exact and careful than most grand opera choruses.

MARGARET ANGLIN'S ACTIVITY.

George C. Tyler, managing director of Liebler and Company, and Hugh Ford, the firm's general stage director, went to Detroit last week to superintend the final rehearsals of The Rival, adapted from the French of Henry Kistemaecher and Eugene Deland, in which Margaret Anglin will play the leading female role. When the French original was first produced at the Odeon Theatre, Paris, four years ago, the late Clyde Fitch tried to secure it for the American stage. Miss Anglin also tried for it, but it was Olga Nethersole who finally obtained it. When Miss Anglin visited Paris two years ago this month, she discovered that Miss Nethersole, by reason of a business development, had been compelled to allow her rights in the play to lapse. Miss Anglin then secured it, and her contract with the French authors calls for a production on or before March 15. To bind the contract, a special performance was given last Saturday in Detroit. Besides these rehearsals, Miss Anglin has been preparing for the production of Hippolytus, which will be done for the benefit of the Julia Ward Howe Memorial Fund at the Tremont Theatre, Boston, March 24. Hippolytus is a play in blank verse, written by Mrs. Howe in 1859. It was originally intended for Edwin Booth, but was never produced.

THE RIVALS BY AMATEURS.

A large and demonstrative audience witnessed the production of Sheridan's well-known play, The Rivals, in the auditorium of Virginia Institute, a Southern school for girls, on Feb. 27. The play was acted by the girls from the college, under direction of Marion Elizabeth Spigener, formerly of the Curry School, of Boston. Special mention should be given to the work of Marion Elizabeth Spigener in the role of Bob Acres, and of Luline Fortune as Sir Anthony Absolute, as well as that of Lois Davis in the amusing character of Mrs. Malaprop.

The complete cast follows: Sir Anthony Absolute, Luline Fortune; Captain Jack Absolute, Gladys Hargrave; Sir Lucius O'Trigger, Jenice McAfee; Faulkland, Lillian Gose; Bob Acres, Marion Elizabeth Spigener; Fag, Addie Terrell; David, Claire Powell; Lydia Languish, Evelyn Lyle; Thomas, Susie Litz; Mrs. Malaprop, Lois Davis; Lucy, Ethel Robinson.

NEW CORT THEATRE IN SAN FRANCISCO.

John Cort signed contracts March 3, in San Francisco, whereby he obtains possession of the American Music Hall in that city, which was being built for William Morris for vaudeville purposes. The theatre has been in the course of construction for over a year, and will be completed by the first of July. Mr. Cort will change the name of the house to the Cort Theatre. It is situated at the corner of Ellis and Market streets. The stage will be sixty feet deep and ninety feet wide. The seating capacity will be 2,000. Mr. Cort will utilize this house for the first-class attractions booked over his extensive circuit, and for the $1-line of attractions he will use the Savoy Theatre, which is now his first-class theatre in that city.

BLAISDELL GETS $8,000.

William Blaisdell, the singing and dancing comedian, who was injured in the waiting room of the Long Island Railroad Company at Port Washington, L. I., by an attack of a lunatic in April, 1909, was awarded $8,000 by the jury in the Supreme Court at Mineola, L. I., March 2. Mr. Blaisdell contended that while at the station waiting for his wife, Michael J. Fallon, a discharged lunatic, appeared at the depot and started trouble with the agent; that he (Blaisdell) tried to get out, but that Fallon struck him on the head with a revolver, felling him and injuring his knee cap. He sued for $50,000. The railroad will appeal.

CURRENT AMUSEMENTS.

Week ending March 11.

ACADEMY OF MUSIC—Stock co. in Paid in Full—361 times, plus 12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—6th week—42 to 49 times.
BELASCO—The Concert—23d week—180 to 187 times.
BIJOU—Henry Miller in The Havoc—9th week—66 to 73 times.
BROADWAY—Lew Fields in The Hen-Pecks—5th week—35 to 42 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 2d week—9 to 16 times.
COLONIAL—Vaudeville.
COLUMBIA—Love Makers Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—15th week—117 to 124 times.
CRITERION—Victor Moore in The Happiest Night of His Life—3d week—17 to 24 times.
DALY'S—Nobody's Daughter—9 times, plus 2d week—9 to 16 times.
EMPIRE—Ethel Barrymore in The Twelve Pound Look—4th week—25 to 32 times; Alice-Sit-by-the-Fire—81 times, plus 25 to 32 times.
GAIETY—Excuse Me—4th week—25 to 32 times.
GARDEN—Closed March 4.
GARRICK—Closed March 4.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 4th week—26 to 33 times.
GLOBE—Elsie Janis in The Slim Princess—10th week—71 to 78 times.
GRAND OPERA HOUSE—The Girl in the Taxi—50 times, plus 8 times.
HACKETT—Overnight—10th week—74 to 81 times.
HERALD SQUARE—Everywoman—2d week—9 to 16 times.
HIPPODROME—The International Cup; Ballet of Niagara—27th week; Marching Through Georgia—1st week.
HUDSON—Blanche Bates in Nobody's Widow—16th week—132 to 139 times.
HURTIG AND SEAMON—Runaway Girls.
IRVING PLACE—Konrad Dreher in The Jolly Peasant—11 times, plus 7 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—7th week—49 to 56 times.
LIBERTY—Christie MacDonald in The Spring Maid—11th week—83 to 90 times.
LYCEUM—Charles Cherry in Seven Sisters—3d week—18 to 25 times.
LYRIC—The Deep Purple—9th week—66 to 73 times.
MAJESTIC—Madame Butterfly—73 times, plus 17 to 24 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—19th week—150 to 157 times.
METROPOLIS—Cecil Spooner in The Little Terror—10 times.
METROPOLITAN—Grand Opera co. in repertory—17th week.
MINER'S BOWERY—Big Review Burlesquers.
MINER'S BRONX—Miss New York, Jr.
MINER'S EIGHTH AVENUE—The Passing Show Burlesquers.
MURRAY HILL—Big Banner Show.
NAZIMOVA'S—Baby Mine—173 times, plus 8th week—58 to 65 times.
NEW—The Arrow Maker—5 to 8 times; The Piper—18th and 19th times; The Blue Bird—149 times, plus 13 to 15 times.
NEW AMSTERDAM—Madame Sherry—28th week—222 to 229 times.
NEW YORK—Richard Carle in Jumping Jupiter—1st week—1 to 8 times.
OLYMPIC—Dainty Duchess Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—23d week—183 to 190 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—12th week—91 to 98 times.
WEBER'S—Alma, Where Do You Live?—24th week—184 to 191 times.
WEST END—H. B. Warner in Alias Jimmy Valentine—271 times, plus 8 times.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

SIGNIFICANT VAUDEVILLE EVENTS.

A Consolidation of Managerial Interests—Marcus Loew in the Morris Co.—Trouble Impending?

The consolidation of all vaudeville interests was effected last week by the incorporation of the Vaudeville Managers' Protective Association by Justice Platzek in the Supreme Court, Mar. 1, and the acquisition, Mar. 3, by Marcus Loew of the controlling interest in the William Morris, Inc., vaudeville and producing company. These events practically place the conduct of American vaudeville into the control of one body of managers.

The Vaudeville Managers' Protective Association had as incorporators Benjamin F. Keith, Martin Beck, Harry Davis, S. Z. Poli, Morris Meyerfield, Jr., Frederick F. Proctor, Edward F. Albee, William Hammerstein, Percy Williams, Marcus Loew, Walter Vincent, and Michael Shea. The announced purposes of the organisation are "to encourage a higher standard of morality on the vaudeville stage, in the vaudeville profession and in the conduct of the vaudeville theatres; to promote the general welfare of members of the association in their business, to assist and protect themselves and their business against unwarranted attacks and to take measure and maintain all lawful and proper means to protect themselves, to encourage and foster stagecraft as an art or profession and otherwise to maintain the profession or calling of the stage."

There are those who think this move was made by the managers to offset the influences of the White Rats Actors' Union of America, an organisation of vaudeville performers, which recently joined the American Federation of Labor and which could at any time order a strike of performers, thus crippling the vaudeville business. Immediately after the news of this managers' combination became known the White Rats, through their official organ, *The Player*, announced that for ninety days, beginning Mar. 14, the black-ball and the ballot would be abolished. No performer who applies for membership in the White Rats Actors' Union of America within that space of ninety days will be refused. Quoting from the article by Harry Mountford, the secretary-treasurer: "We mean to make this for ninety days an open shop before we begin to insist on the closed shop in every theatre in the land."

For several months rumors had been afloat and had been vigorously denied that Marcus Loew, the promoter of moving pictures and vaudeville at popular (10, 15, 25 cents) prices, was about to take over the controlling interest in the William Morris, Inc., vaudeville and producing company. Papers to that effect were finally signed, Mar. 3, and Mr. Loew gets the American and Plaza Music Halls in New York, the Fulton, Brooklyn; the American Music Hall, Chicago; the Princess, St. Louis; the Orpheum, Cincinnati, and several other theatres in the South and West which had a booking affiliation with the Morris circuit. Mr. Morris remains an associate of Mr. Loew.

At the time that the United Booking Offices was incorporated, Mr. Morris, who was a booking agent, was not included in the corporation. He continued to book his houses independent of the United Offices, but all performers and all actors booked by him could thereafter never hope to get bookings through the United Booking Offices. Mr. Loew, however, is in good standing with the United people. Hence the end of the Morris-United Offices fight.

Whatever trouble now arises will come between the Vaudeville Managers' Protective Association and the White Rats Actors' Union of America, representing capital and labor respectively.

THE COUNTISS STOCK COMPANY.

Cathrine Countiss will have her banner season at the Majestic, Grand Rapids, Mich., where she begins her third annual Spring engagement March 19. The College Widow is the first bill. Miss Countiss, who directs and manages her own enterprise, has engaged for leading man Norman Hackett, who so gallantly came to Margaret Anglin's rescue at the trial performance of The Rival in Detroit. Percy Dollard Standing will be stage director, Edward Morrison stage-manager, and Maurice Tuttle scenic artist. The roster also includes Regan Hughston, Frank Shannon, De Witt Newing, Frederick Montagne, Donald Macdonald, F. J. Adams, Emma Moffert, Ollie Cooper, Loretta Wells, and Anna Burger Price. When the subscription sale opened for the Countiss season, Feb. 28, there were over 1,000 seat reservations for each week made on the first day.

GRAUSTARK INJUNCTION DENIED.

The application of Herbert S. Stone and Company for a preliminary injunction to restrain the Graustark Company from producing Grace Hayward's dramatization of George Barr McCutcheon's "Graustark," was denied by Judge Ward in the United States Circuit Court, Feb. 27. The plaintiffs alleged that they copyrighted the novel in 1901, and when they assigned the copyright to Dodd, Mead and Company in 1905, they reserved the dramatic rights.

TO THE MUSIC CONGRESS.

A. J. Gantvoort of the Cincinnati College of Music, and O. G. Soppeck of the music section of the Library of Congress have been appointed by the Department of State at Washington as delegates to the International Music Congress at Rome, April 4 to 11.

STAGE-CHILD LEGISLATION.

The Ohio Legislature Considering a Bill to Drive Little Actors from the Stage.

Representative Whittemore of Akron has introduced into the Ohio Legislature a bill prohibiting the appearance upon any stage of children under the age of fourteen years, whether they have speaking parts or not. The bill has a clause for a maximum penalty of $200 fine and six months imprisonment, or both for violation of the measure.

THE SACRIFICE.

Frederick S. Converse's most pretentious work so far, called The Sacrifice, had its premiere at the Boston Opera House, Boston, March 3. The opera, which is in three acts, was enthusiastically received. The story is an adaptation from a book by Lieutenant Henry A. Wise and concerns Captain Burton, of the American army, who falls in love with a Mexican beauty, Chonita, who has followed her lover, Bernal, to the frontier. She is compelled to receive the attentions of the American, who is in charge of the forces protecting her home. Her lover, a leader of the Mexican forces, attacks Burton in a frenzy of jealousy, while Chonita, trying to prevent the encounter, is seriously wounded by Burton. The American officer has an opportunity to give up Bernal to be shot as a spy, but for love of Chonita and to satisfy his ideal of his military honor, permits himself to be killed by Bernal's followers, and the lovers are united.

The scenes of the drama are laid in a garden of Chonita's home, inside a mission church, and in Chonita's bedroom. The action covers three days.

In the cast are Florencio Constantino, singing in English for the first time, and Alice Neilson. The parts are distributed as follows:

Bernal	Florencio Constantino
Burton	Ramon Blanchart
Chonita	Alice Nielsen
Tomasa	Maria Claessens
Pablo	C. Strocco
Madalena	Bernice Fisher
Marianna	Grace Fisher
Gipsy Girl	Annie Roberts
Padre Gabriel	Carl Gantvoort
Corporal Tom Flynn	Howard White
Little Jack	Carl Gantvoort
First Soldier	Frederick Huddy
Second Soldier	Pierre Letol

ELLEN TERRY SAILS.

After an extended lecture tour of the United States Ellen Terry sailed for home on the *America* March 2. She posed for her photograph for some newspaper men, through whose tactics she was able to get through the crush at the pier, and said many nice things about America, and waved farewells with a huge bunch of American Beauty roses, a present from admiring friends, as the liner disappeared in the distance.

AN INTERESTING MANUSCRIPT.

T. H. Winnett has in his possession the original prompt manuscript of Frank Chanfrau's Octoroon, presented by the late Henrietta E. Chanfrau estate, also the original copyright papers and the renewal copyright papers of the play, which do not expire for several years to come. Dion Boucicault is the author of this play. It was written expressly for Frank Chanfrau, and made a fortune for the Chanfraus.

SHUBERTS GET THE MANHATTAN.

Oscar Hammerstein's former Grand Opera House, and lately a vaudeville house, is to become a combination house on March 13, and will be booked by the Shuberts. Alias Jimmy Valentine will be the opening attraction, under the new regime. Each attraction will play at the house for one week at prices ranging from 25 cents to $1.50. The Sunday night concerts under the management of William Hammerstein will continue.

CLARA MORRIS' MEMOIRS.

Convinced that her death is near Clara Morris, who has been confined to her bed at her home in Yonkers, N. Y., for over a year, is dictating her memoirs for publication. Miss Morris, in private life, Mrs. F. C. Harriott, is almost totally blind. Her diary, which she has been keeping faithfully since girlhood, is the basis of the work.

SIXTH ACADEMY MATINEE.

The American Academy of Dramatic Arts will present for its sixth matinee of the season, on Thursday afternoon, March 9, in the Empire Theatre, The Lost Paradise, a drama in three acts, adapted from the German of Ludwig Fulda, by Henry C. de Mille, also a one-act play, A Comedy Royal, by Evelyn Greenleaf Sutherland.

WILLIAM SEYMOUR TO RETIRE.

After almost fifty years of active work in theatricals William Seymour, general stage director for Charles Frohman, will retire at the end of the season.

THE CHILDREN'S BENEFIT RETURNS.

About $13,000 net profit was made at the benefit performance for the cause of the stage children, at the Metropolitan Opera House, Feb. 27.

ACTORS' CHURCH ALLIANCE NEWS.

The Brooklyn Chapter held a reception and entertainment to signalise its seventh anniversary on Friday evening, Feb. 17, at the Assembly, in Pierrepont Street. Mrs. Mary Gibbs Spooner was the guest of honor, and besides a large attendance of the Chapter members many friends and co-workers from New York were present to bring their congratulations and enjoy the unique and entertaining programme that was provided by the ladies of the special committee.

The Preiss Orchestra, horn, piano, and three violins, was especially attractive, and songs, fancy dances, recitations and capital vaudeville work were artistically presented by the Misses Mason, Noe, Hartman, Messrs. Burns, Netch, Plumb, and others, the closing feature being an exhibit of rare skill in magic by Professor Huber. During the evening addresses appropriate to the festivity were given by Rev. Robert Wheeler, of the Alliance Club House Committee; Mildred Holland, president of the New York Chapter; Mrs. Spooner, and Charles T. Catlin, of the National Council, who spoke very earnestly for the extension of the Alliance work and congratulated the "Brooklyn" upon the things achieved since the inaugural meeting he attended in 1904.

The fifth monthly dinner of the A. C. A. for the present season was held at the Parisien, Eighth Avenue near West Fifty-sixth Street, New York city, at 7 P.M. on Tuesday, Feb. 28.

The date of the regular Spring Conference meeting of the New York Chapter will be Thursday, March 9.

The fifth dinner of the National Council and the New York Chapter was held Tuesday evening, Feb. 28, at the Parisien, Fifty-sixth Street and Eighth Avenue. Walter D. Davidge, president of the Laymen's Club of the Cathedral St. John the Divine, was the toastmaster, and in an easy, graceful manner put every one at ease. The guests of the evening were Mrs. Mary Gibbs Spooner, and Mrs. J. Madison Bass, president of the Playgoers'. Fourteen members of the Brooklyn Chapter were present in honor of Mrs. Spooner. Telegrams of regret were received from Laura Burt, Herbert Hall, and the Rev. Francis Holt-Wheeler, chairman of the Alliance Home Committee. There were stirring speeches from Mrs. Spooner, Mrs. Bass, Mrs. Mary E. Chapin, the Rev. Charles Holland Kidder, Archdeacon Nelson, Mildred Holland, and Hudson Liston. Two solos were rendered by Arthur Hurtig, pupil of Madame Berritti. Twenty-two new members joined the New York Chapter from this dinner. Charles Oram Lander will be the next guest of honor. The dinner will be held March 20. The New York Chapter will hold the March conference the 23d at 8 P.M. at St. Chrysostom's Hall 550 Seventh Avenue.

Cora Hummell will give a dramatic evening at Carnegie Lyceum on the evening of March 14, twenty-five per cent. of the net proceeds to be given to the Alliance Home Committee.

MUSICAL DIRECTORS FOR FOLIES BERGERE.

Henry B. Harris and Jesse L. Lasky announce the engagement of Paul Lincke, of Berlin; Maurice Levi, of New York, and Charles Berton, of London, as musical directors at their new Folies Bergere, a Continental music hall and restaurant in Forty-sixth Street, west of Broadway. Paul Lincke is at present leading at the Metropole in Berlin. He was for many years the official composer and director for the Folies Bergere in Paris, and is known for his Glow Worm, Amina, Don't Build Your Castles in the Air and various revues at the Folies Bergere and the Berlin Metropole. He is composing the score for the Harry B. Smith revue, which he will direct in person. Herr Lincke will sail for New York late in the month to take charge of the final rehearsals. Maurice Levi will direct the Rennold Wolf revue, for which he has written the score. Charles Berton will direct the ballets and vaudeville features, including the late Cabaret Show. It will be the policy of the Folies Bergere to have all revues conducted by their composers. Mr. Berton will be the permanent house director.

NEW THEATRICAL ENTERPRISES.

Among the theatrical concerns of Chicago to incorporate recently are the Neutral Vaudeville Producing Association and the International Program Advertising Company, both subsidiary enterprises of the National Theatrical Corporation, of 112 East Randolph Street. Both companies are capitalized at $10,000.

The officers of the Neutral Association are: President, Charles E. Henderson; First Vice-President, Sam W. Seelig; Second Vice-President, W. M. Seamon; Secretary, Leslie C. Langlois; Treasurer, Frank A. S. Hood.

The International Company officers are: President, Ralph Diamond; First Vice-President, Leslie C. Langlois; Second Vice-President, Sam W. Seelig; Secretary, Louis Stoerk; Treasurer, W. M. Seamon. The latter concern specializes along the line of theatre programme and curtain advertising, and already has secured contracts for these privileges at the Grand, Monroe, Apollo, Columbia, Ashland, Mabel and several other Chicago vaudeville houses.

SEAGOERS.

On the *Lusitania*, which left New York March 1, were Arnold Daly, Elinor Glyn, Katherine Kaelred, and Louis N. Parker. This was Mr. Parker's third attempt to embark.

THE PRUDENTIAL EXCHANGE.

On May 1 the Prudential Vaudeville Exchange will open a branch office in Chicago. Simultaneously with the opening of the Chicago branch a representative of this busy agency will permanently locate in Toronto, Canada. W. S. Cleveland, the general-manager, states that the ever-increasing business necessitates the branch offices, and adds that it is not unlikely that a London branch will be opened by or before next October. Below is a partial list of the latest engagements made by Mr. Cleveland: Billie Burke's The Models of Jardin de Paris, Rutan and his Song Birds, the Maginleys, Mlle. Mabel's Animals, the Emerson Trio, Farrell and Le Rory, Mlle. Zara's mixed group of wild animals, Luken's Dog and Pony Circus, the scenic production In the Subway, Hill and Sylvany, Les Henrys, Downey and Ashton, Bert Leslie's Players, Bob Ferns, Dare Devil Davis, Marshall and Renshaw, Blanche Bailey, Lillian Valley, Johnny Dee, Lightning Westin, the Spanns, Seymour and Burns, Fritzie Haubiel and company in Examination Day, the Juggling La Belles, the Southern Four, Steve White, Janet Priest and company in Little Miss Ham And, La Petite Emilie Troupe of Cyclists, Parker, Palmer and company, Mamie Fulton, Four Musical Mays, Mexican Herman, Great Johnson, gymnast; Johnny Field, Woodford's $5,000 Statue Dogs, King and Queen, Leo Cooper and company, Arthur Lipson and company, Emery and Nodine, Hickey and Nelson, the Sternods, Fred and Cassey Bacon, the Herberts, Claude Miller and company in The Call of the Blood, Clermonto and Miner, Maltese Lewis and company, Hillebrand and De Long, Bert Swan's Aquatic Exhibition and Trained Alligators, Adolph Adams and company, Cameron and Toledo, The Sexton's Dream, Pauline Hall, the Chameroys, the Three Romans, Patter Tom Wilson, Aeroplane Girl, Springford Twins, Fanny Fondelier, Electrical Venus, Kriesel's Comedy Dogs, De Frates, King of Pyramids; Sing Fong Lee, A. J. Farrell, Electrical Cartoonist; Sadie Etherton, William McKee and company, Della Ross, Moody and Goodwin, Goforth and Doyle, Will Allen, Murray and Alma Ferguson, Luken's Comedy Bears, Conley and Mack, Osborne Wallace and company, Victor Faust, Young and La Dell, Garretta's Comedy Cockatoos, Katherine Dyer and company, Francis Elliott, Five Juggling Jewels, Ten Cantellas, Italian Grand Opera Trio; Washer Brothers, Petching Brothers, Horn and Horn, Consul II., Carley Carlos, Pratt's Terriers, Musical Pierrots, Dorothea Read and company.

LETTER TO THE EDITOR.

An Actor Lectures to a College.

To the Editor of the Dramatic Mirror:

SIR.—Tyrone Power gave a lecture before the students and seminary of the College at Bryn Athyn, Pa., last Friday afternoon. His subject was "Impressions of the Stage and Views Upon the Present Drama." Mr. Power was playing Thais in Philadelphia.

He spoke at some length and gave several imitations of bygone actors, which were much enjoyed by the students. It is most praiseworthy in Mr. Power to give to the young men and women of a college such a good lesson in English, and especially is it noteworthy that he was so well prepared and capable of doing this. It proves what a great art acting really is. There are actors whose education and observation make them conspicuous figures in the public eye, and their impressions are always welcome. An actor's life is so full of diversified experiences that to hear one well equipped talk is an education.

One of our professors in languages remarked that Mr. Power must be a fine French scholar, as no one but a Frenchman could pronounce French words as he did.

An actor's art, when perfected by hard study, becomes more and more his own personality, so that his natural playing means that he never ceases to act. This he applies to his representations, so that when he makes his final exit his personality passes away with him, and there can never be another just like him. But his character lives, and that is all that lives of any man. This is not an art left carelessly behind at the stage door, but is the man's inner life. Partly on this account the actor seems to be surrounded by a mystery—it is this powerful personality. The manager recognizes it at once in a great actor; without this, he is compelled to search for types.

GEORGE HEATH.

ACADEMY GRADUATION.

The graduation exercises of the twenty-seventh year of the American Academy of Dramatic Arts will take place Thursday afternoon, March 9, at three o'clock, in the Empire Theatre. An address will be delivered by the guest of honor, Henry Miller.

THE JOLLY PEASANT IN ENGLISH.

Werba and Luescher have acquired the American right in English of Leo Fall's operetta, Der Fidele Bauer (The Jolly Peasant), now being presented in German by Konrad Dreher at the Garden Theatre. The production will be made next season.

THE GOLDEN AGE.

A copyright performance of a new musical play entitled The Golden Age, book and music by J. Nevia Doyle, of New York, was given in Belleville, Ont., Canada, Feb. 24. It is similar in treatment to The Geisha and San Toy.

Gossip of the Town

Isabel Pitt Lewis is seriously ill with pneumonia at the Cook County Hospital, Chicago.

Alan D. Stanchfield has joined Barney Gilmore, to play the part of Devilish in Mr. Gilmore's new piece, Kelly from the Emerald Isle.

Maude Lillian Berri has gone into vaudeville with a musical act called Cupid in Kilts. She is supported by Bruce and William Cameron.

Ethel Johnson, the well-known dancer, was married March 5 to E. Ray Goetz, the musical comedy lyric writer, at the "Little Church Around the Corner." Miss Johnson is appearing with Lew Fields in The Hen Pecks.

William Collier, Jr., has been engaged to play an important part in the "all-kid" performance of Pomander Walk, which is to be given Easter week at Wallack's in aid of Mrs. James Speyer's charity, St. Mary's Free Hospital for Children.

Frederick H. Fricker, professionally known as Frederick Harold, was divorced from his wife, on her application, in Columbus, Ohio, Feb. 23, by Judge Evans.

May Ward, in private life Mrs. May Bernstein, has filed a petition in bankruptcy with liabilities of $2310 and no assets.

The Pilgrim Amusement company, of Boston, which leased the Cook Opera House, Buffalo, N. Y., for vaudeville purposes, filed a petition in bankruptcy, in Buffalo, Feb. 1. The liabilities are $5000 and the assets, $2000. The John Hunt Stock company has now secured the house.

Mittenthal Brothers will bring James Hallock Reid's new play, The Confession, to the Bijou, Mar. 13. On the road the play was called To Serve the Cross. The cast includes Theodore Roberts, Orrin Johnson, Ralph Delmore, Harold Vosburgh, Helen Holmes, Olive West, W. J. Brady, Bigelow Cooper, William Ingraham, Jack Drumler, Mart Cody, and Jean Marcet.

Last year's Hippodrome company, which has been on the road with 250 people, disbanded in Chicago, Feb. 25, and most of the principals have returned to New York.

Arnold Daly departed for London Mar. 1 to consult with Bernard Shaw in regard to a new play.

The Password, a one-act play, by Rudolph de Cordova and Alicia Ramsey, will be presented at the Waldorf Mar. 11 with a cast containing Jessie de Mercado, Charles Arthur, Neville Hart and Rienzi de Cordova. The playlet was originally produced at the West End Theatre, London, in 1904, with Mr. and Mrs. Charles Sugdren in the cast. It was used as a curtain-raiser for Miss Elisabeth's Prisoner. In Feb., 1908, it was given at a Sunday night benefit concert at the Garden for the Brookside Farm Home. In the cast at that time were Louise Randolph, Charles Lane, Byron Douglas, and Martin Faust.

According to his custom Chauncey Olcott closed his season Saturday night for the Lenten period, but will resume his tour in Barry of Ballymore on April 17, in Boston. During the lay-off Mr. Olcott will spend his time at the home of his manager, Augustus Pitou, at Hobe Sound, Fla. Fiske O'Hara will also rest during Lent, and will resume in The Wearing of the Green after Easter.

H. S. Northrup has been engaged as leading man for Wilton Lackaye in Charles T. Dazey's new play, The Stranger.

Charles E. Welch, manager for the Pearl Tangley company, narrowly escaped being blinded for life at the Grand Theatre, Bradford, Pa., Feb. 24. A crowd of 1,000 people had assembled for Miss Tangley's "special ladies' matinee" and Mr. Welch wanted to get a flashlight of the audience. In some way the electrical connections got short-circuited igniting the powder unexpectedly. The explosion occurred within a few feet of Mr. Welch's face, but fortunately he was blinded only momentarily. The frightened audience was quieted by the performers.

Grace Merritt greatly pleased the theatregoers of Atlanta, Ga., recently, when she appeared there in the leading role in The Blue Mouse. The critics were highly complimentary.

The Ringling Brothers' Circus comes to Madison Square Garden this month.

Plans have been filed for a new four-story dwelling which Reginald De Koven will build at 1025 to 1029 Park Avenue, at an estimated cost of $16,000.

Dr. Isaac Levy, of Brooklyn, was granted a decree of divorce by Justice Clark, of the Supreme Court, from his wife, Sadie Levy, professionally known as Josephine Davis.

John Mason opened in Augustus Thomas' play, As a Man Thinks, in New Haven, Saturday night, March 4. He will come to the Thirty-ninth Street Theatre March 13.

Grace Washburn and Grace Van Studdiford have been recruited for the company at the Shuberts' New Winter Garden, which opens March 11.

Ed C. McClure, of Beardstown, Ill., has signed contracts for the coming season as local contracting agent with the Patterson shows, a twenty-eight-car carnival organization, exhibiting only in the largest cities. Mr. McClure has for the past three seasons been the business manager in advance of Edwin Anderson's The Farmer's Daughter company, and was on the advance of the Adam 4-Paw and Sells Bros.' Circus last Summer.

Louis Maurice, musical director, has been engaged by Joseph M. Gaites to conduct the Massenet music to the Thais production.

Wilber Alonso Petty, better known as Son Petty, a member of Muncie Lodge, No. 245, Elks, was buried in Muncie, Ind., Feb. 26. Mr. Petty was the owner of Petty's Auditorium, and with his brother, Walter Petty, was promoter of polo in Muncie and was at one time manager of the Muncie Royal polo team and held the world's championship for one season.

Maude Adams' engagement in Chantecler at the Knickerbocker has been extended till April 15. Miss Adams will continue in Chantecler for the next two seasons, appearing in Philadelphia, Boston, Chicago, St. Louis, Pittsburgh, and Washington next season and making a long tour of the country the following season.

William Macauley will close his regular season in Classmates on March 19 at Joliet, Ill. Mr. Macauley has been very successful in this play and he has arranged to appear in Classmates again next season, opening Aug. 26.

Florence Short closed her engagement with the Avenue Stock at Wilmington, Del., a fortnight ago.

Julian Eltinge in The Fascinating Widow holds the record for the largest Washington's Birthday business of all the syndicate theatres in New York, Boston, Philadelphia, and Chicago. He played to nearly $6,000 in two performances at the Boston Theatre, and no attraction in either of the four cities came near it except Madame Sherry, at the New Amsterdam Theatre, New York, the prices of which ranged from 50 cents to $2, while Eltinge's sale was 50 cents to $1.50. Mr. Eltinge will probably open the New Amsterdam Theatre for the new season on or about Aug. 21.

Alan Brooks, author of The Master's Touch, The Camel's Back, and If, is sojourning in Wilkes-Barre with his friend Jay C. Yorke, of the Nesbitt Players. Mr. Brooks has closed with Lew Fields' The Midnight Sons. He will return to New York shortly to direct the rehearsals of his most recent playlet, The Greater Love.

Mrs. John Sainpolis, Mrs. A. E. Schwartz, Mrs. H. Owen, and Mrs. Grady spent a week end recently at Pine View Farm, Belmar, the guests of E. B. Morris.

Willis Granger and Edythe Totten have signed with A. C. Dorner, general manager of the Dorner-Shannon company, and will be featured with a permanent stock company that opened at the Broadway Theatre, Lawrence, Mass., Monday, Feb. 27, with The Cowboy and the Lady. The other members of the company include Norman Wendell, George Turner, Herbert Delmore, John Rowe, W. Woodside, John Hilton, Lois Howell, Bessie Lee Lestina, Adelaide Byrd, Bessie Turner, and John Wooderson. Mr. Wooderson will be stage director.

John T. Kelly and Michael Donlin will have their old roles in the new musical version of A Certain Party, in which Mabel Hite is to star.

A Pantomime Prince, a one-act play by John Glendinning, which has been played throughout England, Scotland and Ireland, will shortly be produced here in vaudeville under the direction of Lionel Hein.

The Shuberts' new Winter Garden, which was to have opened March 11, will have its opening on Tuesday, March 14.

Grace E. Reading, a Chicago girl, is now playing the female lead in The Rosary company No. 1, which has just finished an eight weeks' engagement at the Globe Theatre in Boston. Miss Reading was given a try-out before the Boston engagement, and her work won for her the character permanently. Miss Reading's former character of Kathleen is now taken by Grace Childers. The press in Worcester, Mass., praised her work highly.

ENTERTAINMENT ON BLACKWELL'S.

Marie A. Gerard arranged a minstrel entertainment for the Metropolitan Hospital on Blackwell's Island, which was given at the hospital Feb. 28. The programme: 1, opening chorus, "Silver Bell," by the company; 2, baritone solo, "Stop, Stop, Stop," Mr. Capinagri; 3, soprano solo, "Bring Me a Rose," Miss C. Fahrbach; 4, end song, "The Moonlight Glide," R. Stovold; 5, tenor solo, "Honey," B. Murphy; 6, topical song, "Come, Josephine, in My Flying Machine," Rose Healy; 7, end song, "Mind Your Own Business," Edward Matthews; 8, tenor solo, "Winter," W. McIvor; 9, end song, "I'll Lend You Anything I Got," James Sheeran; 11, topical songs, Cahill and Horan; 10, soprano solo, "All That I Ask Is Love," Miss H. Goggins; 12, closing chorus, "I'd Rather Say Hello Than Say Good-bye," by the company.

Tracy Roselle was interlocutor; the bones were Edward Matthews, Robert Stovold, and the tambos James A. Sheeran and James J. Cahill. Robert Stovold, Jr., was pianist.

EMINENT FRENCH COMPOSER DEAD.

Alexander Charles Lecocq, the eminent French opera bouffe composer, died March 3 at Clifton, in the Isle of Guernsey, at the age of seventy-nine years. M. Lecocq was best known as composer of La Fille de Madame Angot and Giroflé-Girofla. He was born June 3, 1832, in Paris, and spent his early life in great poverty. He entered the Conservatoire at the age of sixteen years, working his way through the institution. After five years' study, during which he won prizes for harmony and fugue writing, he was unable to turn his musical accomplishments to purpose; this in spite of his success in a competition arranged by Jacques Offenbach, conductor at the Bouffes Parisiennes. Offenbach, in order to encourage young musicians, offered a prize for the best musical setting to his Dr. Miracle. The prize was divided between Lecocq and Georges Bizet, composer of Carmen.

In 1865 he turned out a one-act piece, and thereafter continued to pour out compositions in great rapidity. In 1886 he succeeded in placing a work called Plutus at the Opéra Comique. His La Fille de Madame Angot was produced in 1872 and Giraflé-Girofla in 1874. La Fille de Madame Angot had its first American production at Daly's Broadway Theatre Aug. 25, 1873, with Marie Aimee in the leading role. Its last American production was given at the New Theatre last season by the Metropolitan Grand Opera company.

Giroflé-Girofla had its American production in Philadelphia Sept. 18, 1875, by the Holman Troupe. That same season it was sung at the Park Theatre, New York, by a French company headed by Mlle. Geoffroy and Mlle. Minelli. Later Lillian Russell starred in an English version of Giroflé-Girofla with great success. Six years ago Fritzi Scheff revived it at the Broadway Theatre, but its popularity had waned.

Lecocq's other works included The Little Duke, Marjolaine, Heart and Hand, The Sleeping Beauty in the Wood, Le Grand Casimir, Les Cent Vierges, La Petite Mariee.

FOR THE FOLIES BERGERE.

George Marion, who will stage the revues for Henry B. Harris and Jesse L. Lasky, at their new Folies Bergere in Forty-sixth Street, called the principals for a reading at the Hudson Theatre Monday. Otis Harlan will be featured in both the Rennold Wolf-Maurice Levi and the Harry B. Smith-Paul Lincke revues. Kathleen Clifford is also to be a featured member of the cast. Other famous players who will be prominent in the permanent Folies Bergere company are Ethel Levey, Marthe Lenclud from the Theatre Rennaissance, Paris; Laddie Cliff, Ada Lewis, Arthur Lipson, Lillian Graham, and Jeanette Denarber. Britta, the dancing star of the Alhambra, and Borghini, prima ballerina of La Scala, Milan, are on the ocean bringing twenty ballet and solo dancers, all of whom will go into rehearsal next week. The Folies Bergere will number 150 people in its organization. Two separate and distinct companies will appear each night, the first show running from 8:15 to 11 o'clock and the second or Cabaret Show playing from 11:15 to 1 o'clock. The orchestra and balcony de luxe will form a luxurious à la carte restaurant with the fullest possible service at all hours. There will be a broad continental promenade. The Folies Bergere will give a matinee performance on Tuesday, Thursday and Saturday.

YOUNG ACTORS ON TRIAL.

On Wednesday afternoon, March 1, at the Whitney Opera House, Chicago, Hart Conway presented his pupils in a three-act drama, Her Revenge, by Olivia Andersen. The play itself did not prove notable, but it served to bring forth one or two most promising actors. A youngster by the name of Frank Herbert showed unusual ability as the Count Geradini. His voice was of deep, resonant quality and his diction was splendid. His future is one of marked promise, for he has the ease and grace of a professional. Vera Wadsworth was of striking appearance as the Marchesa, and Beatrix Oliver and Elizabeth Bradfield showed a natural method. Indeed the young students were worthy of much better play material.

NEW STOCK IN ERIE PA.

H. M. Horkheimer has signed contracts with the Reis Circuit Company whereby he will put in a first-class stock company at the Majestic Theatre, Erie, Pa. The company will open on Monday, April 17, in one of the recent Broadway successes, and the policy of the stock company will be to present the latest royalty plays throughout the season. There will be weekly changes in bill and popular prices will prevail. Mr. Horkheimer is also negotiating for other stock houses, as he expects to launch several companies this Spring.

INDIAN PRINCESS WILL ENTERTAIN.

One thousand club women of the city have been invited to a complimentary matinee at the New Amsterdam Theatre, March 10, to be given by the Princess Sita Devi, of India. She will describe the life and customs of Indian women, explain the religion of Buddha and give several native dances.

THE WOLF OF THE LOWLANDS.

Martin Harvey has cabled Marburg and Gilipatrick from Leicester, England, concerning The Wolf of the Lowlands (Marte of the Lowlands): "Reception quite triumphant. The play was produced Feb. 13. The Nottingham *Guardian* compliments Mr. Harvey on his acting as Manelich.

VESTA VICTORIA'S FAREWELL.

As a token of appreciation for the work done by Vesta Victoria during her recent tour over the Morris Circuit, William Morris presented her with a silver loving cup Saturday night after her performance at the American Music Hall. Miss Victoria does not expect to return to America again till 1914.

THE RECORD OF DEATHS.

Ethel M. Coleman, thirty years old, a chorus girl of the Ben-Hur company, playing here, was found dead in her room on the afternoon of Feb. 24, at Joplin, Mo. She had taken her usual part in the performance the night before. Her death was due to asphyxiation from the fumes of a gas stove which she left burning in the room when she retired. The action of the gas was probably rendered fatal by an affection of the heart, which had caused her considerable trouble. Miss Coleman had been a member of the company for eight years, having joined it in New York in 1902. She was a native of Bellevue, Ont., where her parents live. The company insisted that funeral services be held before sending the body to Canada for burial. The services took place at midnight after the evening performance. The Rev. Charles A. Wood, of St. Paul's Episcopal Church, conducted the services. The members of the chorus sang "Nearer My God to Thee," accompanied by the reed instruments of the orchestra, and Musical Director Kleesewetter and First Violinist Max Schmidt played Handel's "Largo."

Berthold Galland, father of Bertha Galland, died in New York, March 2, at the age of sixty-seven years. Mr. Galland came to this country from Germany at the age of thirteen years, going to Scranton where he learned the knitting business. He later built a factory at Scranton and manufactured muslin underwear. He came to New York twenty years ago. He is survived by a widow, who was Anna Miller Hawley, of Scranton, a sister-in-law of former Lieutenant-Governor Louis Arthur Watres, of Pennsylvania; a daughter, Bertha, and a son, Seymour.

Alice Hilton, an English actress, died suddenly of optical goitre at Roosevelt Hospital, New York, Thursday, Feb. 24. She had appeared in most European countries and in South America. In England she had made successes at Drury Lane as well as in the music halls. Most of her time in this country was spent in stock companies. She leaves a husband, Ralph Clark. The interment was at Calvary Cemetery in the plot of Mr. Clark's family. English theatrical publications please copy.

Henry F. Schweitzer, for eight years player of the bass viol at Macauley's Theatre, Louisville, Ky., died in that city Feb. 16, of paralysis, at the age of fifty-nine years. Mr. Schweitzer was born in Germany, but came to America about thirty years ago. He leaves a widow, whom he married in 1908. She, formerly Mrs. Ella Carter, of Elizabethtown, Ky., is his only surviving relative.

John M. Carrere, senior member of the architectural firm of Carrere and Hastings, died at the Presbyterian Hospital March 1, as a result of a recent automobile accident. Mr. Carrere was architect of the New Theatre and of the unfinished Davenport Theatre. Mr. Carrere was born in Rio de Janeiro, Brazil, in 1858. He leaves a widow and two daughters.

Lillie Allister died on Feb. 15, of heart disease, in London, England. She was well known and a great favorite in England and India, and came to this country about twenty-five years ago. Miss Allister played at various times under the management of J. C. Duff, Henry Dixey, and Charles Hoyt.

Madame Wilhelmina Grosskiags, a German tragedienne of ten years ago and aunt of Virginia Hayden, died in Ganzkaro, near Gross-Rambin, Pommern, Europe, Jan. 15.

Mrs. Thomas Nash, known to the stage as Loretta De Este, was injured in an automobile accident and died in St. Joseph's Hospital, Chicago, Ill., Feb. 22.

Frederick W. Mitchell, fifty-nine years old, formerly manager of the Norwalk and New Britain, Conn., opera houses, died at the Rosary Hill Hospital, Hawthorne, N. Y., from cancer.

QUESTIONS ANSWERED

A CONSTANT READER, Philadelphia: We must restate our policy of not answering unsigned communications. The name of any inquirer will be withheld from publication if requested. You will find an answer to your question by reading the Hartford notes in the issue of AUG. 13.

JOHN DOUGLAS, Ottawa: Cardinal Richelieu does not figure in Louis N. Parker's play, The Cardinal, in which E. S. Willard played Cardinal Giovanni de Medici.

Births

SELLON.—A son (8½ lbs.) to Mr. and Mrs. Charles A. Sellon, Jan. 31.

Married

BURGESS—BRYAN.—Harry A. Burgess and Gertrude Bryan, at Indianapolis, Ind., on Feb. 18.

GOETZ—JOHNSON.—E. Ray Goetz to Ethel Johnson, in New York, March 5.

Died

CARRERE.—John M. Carrere, in New York, March 1, aged 52 years.

COLEMAN.—Ethel M. Coleman, aged 30 years, on Feb. 24, at Joplin, Mo.

DANZ.—Frank Danz, Jr., at St. Paul, Minn., on Feb. 24.

DE ESTE.—Loretta De Este (Mrs. Thomas Nash), in Chicago, Ill., Feb. 22.

GALLAND.—Berthold Galland, in New York, March 2, aged 67 years.

GROSSKLAGS.—Madame Wilhelmina Grosskiags, near Gross-Rambin, Pommern, Europe, Jan. 15.

LECOCQ.—Alexander Charles Lecocq, in Clifton on the Isle of Guernsey, March 3, aged 79 years.

MITCHELL.—Frederick W. Mitchell, in Hawthorne, N. Y., last week, aged 59 years.

SCHWEITZER.—Henry Frederick Schweitzer, in Louisville, Ky., Feb. 16, aged 59 years.

WILLARD.—Charles Willard (Charles W. Gates), in Chicago, Ill., Feb. 27, aged 58 years.

STAGE EVENTS IN CHICAGO

Remarkable Success of David Warfield in Peter Grimm—Notes of Attractions at Many Theatres—Colburn's Gossip of Plays and Players.

(Special to The Mirror.)

CHICAGO, March 7.—New arrivals: Julian Eltinge at the Colonial, Nance O'Neil at Powers', Annie Russell at the Studebaker, Rose Stahl at the Illinois, and Nat Goodwin in vaudeville at the Majestic.

The sale of seats for the Sothern-Marlowe season at the Lyric began yesterday and the engagement will begin next Monday. The bills for the first week are: Macbeth every night, except Saturday night; Saturday matinee, Macbeth; Saturday night, Taming of the Shrew. Second week: Monday and Tuesday nights, Romeo and Juliet; Wednesday and Thursday nights, Merchant of Venice; Friday night, Macbeth; Saturday matinee, As You Like It; Saturday night, Hamlet. The bill during the last week will be changed each day.

The sale of seats for Bertha Kalich in The Kreutzer Sonata, beginning March 13, will begin at the Princess next Thursday.

Coming, March 12, Marie Cahill in Judy Forgot.

Arthur Stanford, who is Miss Cahill's leading man in Judy Forgot, used to be in the classic drama with Keese, Mansfield, and others.

Changes in The Girl of Love company at the La Salle Opera House: Helen Tiffany in place of Dorothy Homer, Clifford Hippie in place of George B. Pettengill. Manager Harry Askin's newest production is running smoothly now and attracting large audiences.

Lawrence Eddinger, father of Wallace Eddinger, is in Rose Stahl's Maggie Pepper company at the Illinois.

Thurston, the magician, has taken his new tricks and illusions over to the Crown this week.

Mrs. Wiggs, with Blanche Chapman in the title-role, is Manager William Roche's bill at the Haymarket this week.

The Eternal City, at the College, was put on adequately, and that is saying a good deal, the undertaking in this instance is so big. The well-known effects were impressively brought out and the company surprised even the loyal patrons. Manager Gleason offers Arizona this week and announces another musical comedy, Little Johnny Jones, for next week.

The bills this week: Grand Opera House, George Arliss in Disraeli; Colonial, Julian Eltinge in The Fascinating Widow; Garrick, Forbes-Robertson in Passing of Third Floor Back; Powers', Nance O'Neil in The Lily; Olympic, Get-Rich-Quick Wallingford; Cort, Henry Kolker in The Great Name; Chicago Opera House, When Sweet Sixteen; La Salle, Girl I Love; McVicker's, Hilliard in A Fool There Was; Lyric, Lulu Glaser; Princess, dark; Illinois, Rose Stahl in Maggie Pepper; Studebaker, Annie Russell in Backsliders; Blackstone, Warfield in Peter Grimm; Haymarket, Mrs. Wiggs of the Cabbage Patch; Whitney, Never Lie to Your Wife; College, Arizona; Imperial, Talk of New York; Marlowe, Wildfire; National, Happy Hooligan; Crown, Thurston; Globe, My Friend from Dixie.

Kenneth Hunter has succeeded Julius McVicker in Lulu Glaser's company at the Lyric. He plays the Kaiser.

Abigail Price, Anna and Ruby Fitzhugh, and Byrdine Zuber have joined the Never Lie to Your Wife company at the Whitney.

George Arliss addressed the Drama League, and the league indorsed the Arliss production, Disraeli. It was not only the star's winning manner, but the worth of the play, and especially his "Dizzy."

David Warfield is beginning his second month at the Blackstone in The Return of Peter Grimm. The large attendance continues and the prediction that the engagement will last till Spring seems likely to be fulfilled. The local spiritualistic press has given columns of laudatory reviews of the play and acting.

Henry Kolker is manfully doing his extra duty as examiner of plays and scenarios submitted to him by unknowns for production by Henry W. Savage. The avalanche was deliberately started by publication of a general invitation to send scenarios to Mr. Kolker at the Cort. He has received over 200 synopsis and manuscripts and examined about sixty. Most of them required little time, but he has found one little play of one act which he thinks contains a big and valuable dramatic idea. The author showed no knowledge of dramatic construction and Mr. Kolker kindly wrote him, after words of encouragement, that he would better study construction by reading Ibsen and Bernard Shaw. Mr. Kolker and his play, The Great Name, continue in favor at the Cort and no end of the run is in sight as it begins its second month.

It is pleasant to chronicle that George Arliss is winning his way at the Grand Opera House with his genuinely masterful achievement of Disraeli in the play of the same name. Improvement has been made in the play and the public is going to it in gratifyingly large numbers, even from the box-office lookout.

Adeline Genee, the dancer, must have been the chief secret of the continuous crowds at the Majestic last week, when all seats were sold at nearly all performances. She won applause as usual with her toe dancing, but especially delighted her audiences with her closing offering, an equestrian dance in riding habit and high hat. This was thoroughly captivating, and it was capital vaudeville.

Maurice Freeman, an excellent actor, who used to be leading man at the Columbus when there was a good stock there, was back at the Majestic last week in his popular little play, Tony and the Stork, by John H. Hymer. Its pleasant ending, supplementing Mr. Freeman's interesting acting as Tony, won a great deal of applause. Charlie Olcott, the Musical Cuttys, Hopper, the cartoonist, Kaufman Brothers, Julius Tannen, and the Flying Martins were also especially favored in the appreciations.

J. Forbes Robertson of The Passing of the Third Floor Back, gave an address before the Press Club last Thursday, which proved most interesting and valuable. The star's reception by the members was unusually enthusiastic.

It has been remarked, supposedly with the purpose of directing attention to the significance, that The Passing of the Third Floor Back will have run seven weeks in Chicago, when the engagement ends March 11, and ran seven months in New York. The play originally was booked for five weeks.

Bertha Kalich will be at the Princess beginning March 13 in The Kreutzer Sonata. The engagement of John Mason in Augustus Thomas' As a Man Thinks was canceled.

Nance O'Neil is The Lily, Wilton Lackaye as Charles T. Dazy's Stranger, and John Drew in Smith are due at Powers' in the order named.

Florence Ade is the new ingenue at the College, succeeding Virginia Berry.

Julian Eltinge's approaching return engagement in The Fascinating Widow, at the Colonial, is one of the live topics. He will have Eva Fallon in place of Violet McMillan, and all new music by Kerry Mills instead of the Hoehna score.

David Kessler, referred to as the Beau Brummel of the Yiddish stage, will be at the Globe the weeks of March 19 and 26, and The Rosary will be another of Manager J. H. Brown's Spring bills.

Herr von Possart, whose voice failed him the first of last week, resumed acting at the Princess Thursday night and closed his engagement Saturday night.

Her Revenge, a new play, by Olivia Anderson, a young Chicagoan, was produced by students in Hart Conway's classes at the Princess last Wednesday afternoon. The author undertook to show in the play how Americans looked to aristocratic foreigners.

Forty-five Minutes from Broadway at the Marlowe Theatre repeated its record at the other stock theatres by bringing Manager Charles Marvin full houses at all performances. His company responded well to the needs of musical comedy, especially the leading man, Albert Phillips, who hid himself surprisingly well in Kid Burns. The regular patrons who had seen him in many dignified parts were delighted, and all the slang points of the sentiment of the part were appreciated. Mr. Phillips' Kid was necessarily somewhat slenderer than the original, but it was a popular type definitely acted. Leila Shaw was properly attractive and ingratiating as Mary. Her singing of "Mary Is A Grand Old Name" won many encores. Sam Meharry was praiseworthy as Cronin; also Sydney Payne as the Butler and Lester Howard as Tom Bennett.

Ruth St. Denis' dances of ancient Egypt and India continued to interest a considerable part of Loop Theatre patrons last week at the Studebaker. The Egyptian productions had the more depth and dignity, but the Indian appealed especially on account of their brighter picture briskness and music. The street scene and the nautch dance were especially excellent entertainment, with plenty of clothes on the graceful star dancer, in contrast with some of solemn ceremony of the Nile kingdom. The rich and elaborate music during and between the portions of Miss Denis' programme added much to its artistic worth. The human interest of the moments of Miss Denis' dancing when she was scantily clad may be admitted, but the artistic necessity and prevalence of higher thought during those moments was not apparent.

Arthur Aldridge, the singer; Tom Dingle, the clever long comedian and his minstrel associates, Billy Montgomery and Florence Moore, both exceedingly clever in spontaneous tomfoolery, Leonette Roberty, the Romano Brothers in a particularly good athletic exhibition, the Bard Brothers, and Griff, wit and prestidigitator, were leaders in popularity at the American Music Hall last week.

Edwards Davis, after a long sojourn in vaudeville, has returned to the dramatic stage with a stock company which he recently organized here to play in a Louisville theatre.

Why a good comedian like Ed. Lee Wrothe should be confined to burlesque, when musical comedy is so much in need, is a hard guess. He was the most conspicuous actor in the company which opened the new Columbia Theatre last week, in the centre of the Loop, on Clark Street, between Madison and Washington, a large brick structure, with theatre, hotel and basement cafe combined in one building, modern and handsomely finished. The theatre interior seemed altogether too handsome for the kind of theatrical entertainment to which it is to be devoted. The first bill, supplied by Joe Hurtig, was advanced burlesque, or censored, for there was nothing worse than the march of the figurantes. The olio was all good vaudeville, including Doc White, the ball player, who sang good ballads in a refined manner. Crowds have attended the theatre since the opening. While it is in a way the successor of Sam T. Jack's downtown, it has the twentieth century improvement, which, I understand, represents a noble effort at refined burlesque.

Nat Goodwin bobs up serenely at the Majestic this week as Manager Lyman Glover's star attraction. With seven aids he will be seen in Lend Me Five Shillings. If Mr. Goodwin would lecture on matrimony he might prove especially interesting.

The Girl Question will be the next musical comedy to be played by the dramatic stock at the Marlowe. Talk of New York will be the next by the stock at the Imperial, with George Washington, Jr., The Time, the Place and the Girl, The American Idea, and A Stubborn Cinderella to follow.

Julia Marlowe and E. H. Sothern will play their co-star engagement at the Lyric Theatre beginning about a month later, March 13. They will be at the Lyric four weeks, and Manager Louis J. Anhalt already has good reasons to expect as remarkable success as during their last engagement.

Albert Phillips and Lelia Shaw, who play the leading parts in the stock company at the Marlowe, have been engaged for the Summer at Philadelphia.

The foyer of the Majestic, formerly handsome enough for the most palatial theatres, has just been done over in white marble and gold with dark golden green walls. The white marble staircase is unusually beautiful. The rare collection of paintings in the foyer cans the climax of richness and elegance.

Lulu Glaser's latest gilded frame to set forth herself. The Girl and the Kaiser, is a handsome effort, and it has artistic worth, yet it is not quite as carefully adjusted to American expectations of musical comedy as it should be, at least in Chicago. Much of the music is admirable, and some of it is popular. There is a good deal of comedy, and the production is usually handsome. The merits of The Girl and the Kaiser have been duly appreciated by the critics, but not by the public, although Miss Glaser is likely to remain at the Lyric two or three weeks longer. Success may come, as in the case of The Great Name at the Cort, on and after the third week. Miss Glaser, whom nature made to fit a Dolly Varden, suits herself to the seriousness of the Girl cleverly. She admixes her characteristic explosive comedy and well-known expressions whenever she thinks they will be effective. Her singing voice seems rather more pleasing than usual, and she is heartily applauded by the audience. Julius McVicker is capital as the Kaiser, and has had the pleasure of seeing himself appreciated in the reviews. Melvin Stokes did the master of ceremonies gracefully and sang especially well. John Slavin was generally funny as the Little Tailor, and at times especially successful in causing audible smiles. William Bonelli, Florence Morrison, Carrie Lillie, Edith Decker, all gave Miss Glaser capable support. The palace interior scene of the second act was one of the richest revealed in any production here and evoked especial applause.

Fiske O'Hara kept the Haymarket in favor recently with his songs and his agreeable new Celtic drama, The Wearing of the Green, by Theodore Burt Sayre. The star's fine, hearty manner, prepossessing appearance and ability as an actor made him a great favorite with the Haymarket crowds. All his songs were encored as usual. The play is somewhat better built than most of the kind. The company, much above the average, included Marie Quinn, Elizabeth Waldmar, Lisle Bloodgood, Phyllis Ralston, Dan Sullivan, J. P. Sullivan, Charles P. Rice, William T. Sheridan, Sheehan M. L. Schrade, George A. Holt, James E. Miller, F. S. Larter, Joseph S. Ryan and Edward Hunt. Mr. Holt deserved especial praise as Manager Conolly.

Hart Conway, actor and teacher of acting for many years in this city, started an exceedingly interesting series of letters in the "Record-Herald" Sunday, entitled "My Pleasant Memories, A Record of Fifty Years Among the Players." He began with William Brough, of the Brothers Brough, English comedians, and father of Sydney Brough, who was here as leading man with Maude Adams. Mr. Conway refers incidentally to the E. L. Davenport Stock in Philadelphia, of which he was a member, with Harry Murdoch and others.

The Third Rail almost came to the Cort Theatre. This play was started on tour in the East, but seemed to confuse the public, that expected a melodrama with electric effects. The ending of the tour prevented the presentation here.

Joseph R. Garry, long one of the strong principals of The Clansman, is making a success this season of the lawyer in The Third Degree. The play is still a strong bill, apparently, in the Middle West cities. Sara Paden, of this city, is Helen Ware's successor.

Amy Leslie made a column record in the "Daily News" of a social gathering of players last week, which she regarded as "the most notably artistic and charming conclave in years." She also called it "a gabbling, happy crowd." She mentioned William Gillette, Kyrle Bellew, David Warfield, George Arliss, Forbes Robertson, Ruth St. Denis, Josephine Brown, Clara Palmer, Florence Nash, Jane Tyrrell, Thomas Meigham, and Thurston, of the magic world.

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INDIANAPOLIS.

Rose Stahl in Maggie Pepper Well Received—Wright Lorimer Had Prosperous Week.

Rose Stahl in Maggie Pepper, supported by an excellent co., including Beverly Sitgreaves, Beatrice Prentice, Eleanor Lawson, Lee Kohlmer, Frederick Truesdell, Grant Stewart and others, was greeted by a S. R. O. house at English's Feb. 23. The play was received with much enthusiasm. Blanche Walsh filled out the remaining two days of the week, 24, 25, in The Other Woman.

A large and enthusiastic audience attended the performance of Niobe and the one-act farce The Man from Africa, given by the German players of St. Louis at English's 28. Frank Daniels in The Girl in the Train 1, 2 will be the only other attraction of the week. The Arcadians 6-8. Bessie McCoy in The Echo 9-11. Elks' Minstrels (local) 13-15.

The big revival of The Bohemian Girl, lavishly and beautifully staged, by the Aborn Opera co., drew large houses throughout the week at the Shubert Murat 21-25. Blanche Duffield, Bertha Shalek, Charles Gallagher, James Stevens, Paul Victor, and Maurice Lavigne sang the well-known roles with pleasing effect.

Wright Lorimer in The Shepherd King played a week's engagement 27-4. It has been five years since Mr. Lorimer appeared here in the same offering, but the play seems to have lost none of its interest, popular appeal or drawing powers. A large and capable co. supported the star. Tuesday night 28, was Odd Fellows' night, and Wednesday, 1, the first anniversary of the opening of the theatre, which was opened to the public just a year ago. The Chocolate Soldier (return) 6-8. The Man from Home, which was to have been presented 13 for a fortnight's engagement, will not be here until later.

Although seen here a number of times, Mrs. Wiggs of the Cabbage Patch attracted large audiences at the Park 23-25. The Girl and the Stampede, with Victor E. Lambert, the author, and Grace M. Lambert in the leading roles, played a half week's engagement, 27-1. The Defender of Cameron Dam 2-4. Granstark 6-8. Barney Gilmore in Kelly from the Emerald Isle 9-11.

The MacLean Stock co. were seen to advantage in Out of the Fold at the Majestic 27-4. The leading roles were acted in a capable manner by Nana Bryant, P. G. MacLean, and Frank Thomas. In the Bishop's Carriage, 6-11.

At Keith's Grand Camille Ober, the phenomenal vocalist, headed the bill 27-4. The Picture of Dorian Grey, beautifully staged, was well acted by Edward Davis (M.A.), Adele Blood, and Templer Saxe. Jack Wilson, assisted by Franklyn Batie, who has a beautiful voice, and Ada Lane, was the big laughing and applause hit of the bill. A Little of Everything, with Louise Meyers, Mildred Warren, and Bert Lyon, all talented, was another hit. Fred Singer, Spissel Brothers and co., Paul Florus, and Ben Beyer and Brother added considerably to the enjoyment of the bill. Business continues big.

Bob Fitzsimmons and his wife, Julia Gifford Fitzsimmons, featured at the Colonial, drew S. R. O. crowds 27-4. Others on the bill were Winnie Worth, Carroll and La Mont, Murphy and Daly, and Hana Sana.

An audience of 2,400, that filled to overflowing the large Murat, greeted the Indianapolis Orchestra, under the direction of Alexander Ernestinoff, at its initial concert 26. Mrs. George Eckert, soprano, was soloist.

Ona B. Talbot announces the coming of Caruso and concert co., made up from members of the Metropolitan Opera House co., at the Murat May 17.

George Arvine and his co. of Associated Players will open a Spring and Summer stock engagement at the Park April 17, following the close of the regular season at that house. Mr. Arvine has signed Thomas Chatterton and Louise Dunbar, who were formerly connected in the same capacity with the Arvine-Benton Stock co., for leads; Frank Jones, Earl Metcalf, and Charles Lindheim, also late of the Arvine-Benton co., will appear in the new co., besides Lucile Culver, from the Alcazar Stock in San Francisco, Morris Foster and others.

Mary Jeffrey Christian, of New York, formerly of this city, who has adopted the stage as a profession, made a most favorable impression as a singer and actress in the musical sketch, A Little of Everything, assisted by clever little Louise Meyers and Bert Lyons, at Keith's this week. Mrs. Christian is known as Mildred Warren.

Frank Thomas, formerly a popular member of the late Arvine-Benton Stock co., who joined the MacLean Stock co. at the Majestic to play leading juvenile roles, made his first appearance with the co. in Out of the Fold this week.

Edward P. Temple, director of the Aborn English Opera co. productions, came to the city 24 to look over The Bohemian Girl at the Murat. About fifteen years ago Mr. Temple was manager of Wildwood Park, where light comic opera was given for a short time.

J. P. Glines, manager of the Park for the past ten weeks, severed his connection with the house 19 and later left for New York. His successor has not been announced.

Thomas Chatterton and wife, Lestie Culver, who played a week's engagement in vaudeville at the Colonial last week, left 26 for Mr. Chatterton's home in Geneva, N. Y. Mr. and Mrs. Chatterton will return April 6 to join the Arvine Stock co. at the Park.

PEARL KIRKWOOD.

HOBOKEN.

Corse Payton's Stock Company Continues to Please—Personal Mention and Gossip.

Paid in Full was well presented by the Corse Payton Stock co. at the Gayety, Feb. 27-4. Florence Gear made a charming and lovable Emma Brooks. Claude Payton as the good natured and friendly Jimsy scored. Bernard Mc-Owen gave a splendid portrayal of the weak characterof Joe Brooks. Harry S. Burke as Captain Williams did the best work he has done since joining the Payton forces. Elizabeth Seibburn made a fine appearance as Mrs. Harris and was warmly received as usual. Belle Theelle was delightful as Beth Harris. All the members of the co. were exceptionally well cast. Must not forget to mention the clever work of "Bobbie" Livingston as Sato, the Japanese valet. East Lynne is booked for 6.

Albert Warburg, who has been ill for a few weeks, has recovered and will return to the co. 6, appearing in East Lynne.

Mabelle Estelle leaves the Payton co. to join stock in Lowell, Mass., much to the regret of her many admirers in Hoboken.

Una Abell Brinker was the guest of honor at a dinner given by Mrs. Howard Griffin.

It has been rumored that the Yale Stock co. will open at the Empire Theatre May 1.

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BOSTON AMUSEMENTS

Many Changes of Bill—A New Play at the Castle Square by a Girl Student—Margaret Anglin's Novelty—New Opera—Benton's Chat.

(*Special to The Mirror.*)

BOSTON, March 7.—There were an unusual number of first nights of importance in town this week.

The Castle Square gave its patrons the first performance on any stage of a serious play of importance, The End of the Bridge. This was the play which won John Craig's prize of $500 offered to students of Harvard and Radcliffe, and was written by Florence Lincoln, a girl from Charlestown. In accordance with Mr. Craig's promise he gave it a production by his stock company, and this was the cast which faced an unusual audience, for Harvard professors and students, as well as those from Radcliffe, joined in the occasion:

Dr. Garrett	John Craig
Felix Marriott	George Hassell
Peter	Henriette McDonnell
Ludwig Straus	Walter Walker
Bartell	A. L. Hickey
Mary Stanley	Marie Curtis
Joan Mannering	Mary Young

The play is a work in four acts and shows the conflict between ambition and duty. The leading character is a distinguished physician, Dr. John Garrett, who is at the height of his reputation as a nerve specialist. He has received an offer from a leading German institution which will enable him to increase his fame and pursue his studies, but he will have to give up all his friends for a time. He has under his care a beautiful young girl who is suffering nervously as the result of the death of her father, to whom the physician has been under great obligations, and whose dying wish has been that he shall marry her. After a struggle he gives up ambition and they are married. After that Joan learns what her husband has renounced, and she seeks to free him by divorce, but then her heart reveals that she loves him. She, too, realizes that he has grown to love her for herself and after a separation they are reunited with the conviction that love is the only real thing that counts in the world, and that happiness can come even if some ambitions are not fulfilled. The doctor has a friend, a lawyer, whose little son, quite unknown in identity, is the office boy for the physician, and there is an especially touching scene between the two, as they do not know their relationship. The boy has been taken to the country by the young wife, and he serves in a way as a means to bring the couple together in the third act, where the strongest scene of the play is given. Mr. Craig and Miss Young easily win the honors as the couple estranged through misdirected ambition, and Mr. Hassell gives prominence to the role of the lawyer friend. The piece was elaborately staged and splendidly acted throughout by the members of the stock company.

Billie Burke's return to Boston after a year of absence drew out a large audience at the Hollis. Suzanne and The Philosopher in the Apple Orchard proved a contrasting bill and was one of the most interesting that she has given here since she became a star.

Margaret Anglin's return to the Tremont in Green Stockings was a decided change from anything that she had ever given here in the past. The plot of her new play hinges on the traditional custom in some sections that a spinster must wear green stockings when she dances at the wedding of her younger sister. Miss Anglin wears them and wears them well.

Emma Trentini is a new star to Boston and she, too, had an enthusiastic greeting from a large audience at the Boston, where Naughty Marietta was the bill. It was quite like grand opera night there, and the prima donna made a success from the start.

It was quite a change from the tears of Madame X to the light comedy of The Lottery Man at the Majestic, where Cyril Scott was well received at the opening of his engagement.

Still another change in town brought The Light Eternal to the Globe, where it will be sure to appeal to the class of playgoers who filled that house for so long while The Rosary was the attraction. The piece is one of the class which started with The Sign of the Cross, and the character of the heroine gives Eugenie Blair unusual opportunities for emotional work.

An up-to-date melodrama being the change of bill at the Grand Opera House, for Caught in Mid-Ocean is frankly built on the recent adventures of Dr. Crippen.

Of the starvers The Commuters has been doing the biggest business of all at the Park.

The Girl of My Dreams at the Colonial has also caught the fancy of the public in pronounced fashion. John Hyams and Leila McIntyre, the stars, are even better than in their vaudeville sketches, and the ensemble numbers in the last act also make genuine hits.

The Fourth Estate is in the third week of its engagement at the Shubert.

As usual, the Back Bay Opera House opens its week quietly, and gives the best features later. The Sacrifice will have its second hearing, and it remains to be seen if it will continue with the favorable impression which it created on the opening night. The premiere was by all odds the most brilliant night of the year, for local pride was worked for all that it was worth, and all society seemed to want to go to honor Frederick S. Converse, who is unquestionably the foremost of Boston composers. It was a notable thing on the part of the management to give this opera so elaborate a production, and scenically, musically and dramatically the occasion was one of great interest. Coming so soon after Natoma in Philadelphia there was opportunity for comparison, and Boston's Opera House lost nothing as a result. The Pipe of Desire and The Sacrifice have both been given this year, and Henry Russell has carried out his promises to the letter. Carolina White made a great hit when she returned for the second time to sing Minnie in The Girl of the Golden West, and was greeted by many of her old friends. The favorable impression of the first visit was heightened, and it was universally regretted that she was not a permanent member of the Boston forces instead of some of the importations. The Russian Dancers will bring a new programme for their farewell to Boston in the middle of the week.

Mary Norman is one of the most interesting of the features in the bill at Keith's this week, together with College Life, Yorke and Adams, the Revelin Madcaps, Hyman Meyer, Gerald Griffin, the Three Athletes, and Sharp and Wilkes.

Rose Sydell and her London Belles are at the Gaiety and are having one of the best weeks of the season, as the star is a special favorite there.

Carmion is back at her old home at the Howard Athenaeum, leading the house olio there, while The Washington Society Girls are the visitors in the revolution of the wheel.

Pat White and his Gaiety Girls have moved up from the West End and furnish the bill at the Columbia, with all the special nights as usual.

Charles Robinson's Crusoe Girls Burlesquers are at the Casino, featuring Ida Emerson, May Belle, and Harry Hills.

Billy Kinkaid is one of the best things in the bill at the Bowdoin Square this week, his act of Scotch juggling being a distinct novelty. Kenney and Hollis, Wilber J. Cosgrove, and Lena Wendham are also featured there.

Mabel Wayne heads the opening bill at the Orpheum, with Solar and Rogers, Hansome and Lee, and Kipling's animals.

In the new bill at the Palace are Barnetti, the Mascagnis, the Pekin Trio, Walters and Emmette, Katherine Ross, and Fred Bowen.

The two alternating bills at Austin and Stone's show the Warrens, Burgh and Wilson, the Manhattan Girls, and other features.

Margaret Anglin is going to give a decided novelty later in her engagement at the Tremont, for she has discovered that the late Julia Ward Howe wrote a play which was never acted. It was called Hippolytus and was intended for Edwin Booth, but he never gave it. Indeed, it was almost forgotten, but Miss Anglin heard of it, secured the manuscript, and will give a special matinee 24, under society patronage, for the benefit of the Howe Memorial Fund.

James Gilbert made the chief hit as Tam o' Shanter in the Scotch comedy based on the poem by Burns, which was given in Jordan Hall last week. In the comedy were introduced many of the Highland songs.

Dorothy Donnelly gave a farewell luncheon at the Lenox during her last days here with Madame X, and among the guests were Mrs. Curtis Guild, Jr., wife of the ex-governor; Mrs. Eben D. Jordan, and Dorothy Jordan.

It was not until the news came from Pittsburgh that Sarah Bernhardt had ordered a memorial tablet that Bostonians knew that Susanna Ringet, a member of the company, died at a hospital here bear the close of the local engagement at the Boston.

Theodore H. Bauer, press representative of the Boston Opera House, was the guest at a complimentary dinner last week by the representatives of some of the papers. It was served at the Elks' Club, and Louis C. Elson, of the "Advertiser," acted as toastmaster.

Effie Loraine, the vaudeville "female Houdini," lost her suit in court last week when she charged an expressman with assault. He had damaged part of her baggage in delivering it, and that is said to have started the controversy.

John Craig and Florence Lincoln, author of The End of the Bridge, will be the guests of the Professional Woman's Club on Drama Day, next week. Mrs. Lionel Marks, author of The Piper, and Mrs. Annie Andros Hawley will speak as playwrights.

John Hyams and Leila McIntyre celebrated the seventh anniversary of their marriage last week, but they had said nothing about it to their friends, but the ceremony by ex-Mayor Weaver in Philadelphia was remembered, and as a result the stars of The Girl of My Dreams were surprised by many gifts of flowers during the performance at the Colonial, and there was much enthusiasm at the finale. They also received a number of telegrams from distant friends. Mr. Hyams lost a few performances at the end of the week that he might make a flying trip to Chicago to see his mother, who is dangerously ill now.

Jay Hunt has left Boston, where he has been identified with theatricals for many years, and has gone to Rochester, N. Y., to take charge of a stock company there, with his daughter, Charlotte Hunt, as leading lady. Rumor has it that she is to be married to a wealthy New Yorker at the end of the engagement.

William A. Edwards and Harry Farren, managers of the Columbia, have won in their contention in regard to the orchestra at that theatre, and they have been granted an injunction to restrain Frederick C. Kingman and other members of the Boston Musicians' Protective Association from interfering with the players. The managers entered into a contract with Edward C. Bates to furnish musicians for the season, the contract expiring in 1914 and the wages being of the regular scale at that time. The musicians were hired, seven in all, and the pay was satisfactory. The defendants then wanted the leader to pay a higher scale which had recently been fixed by the association, and threatened to compel the musicians to leave unless he did. If they did leave, the court says, it will probably be impossible for Bates to procure other musicians in their place, which would result in breaking his contract with the managers, and the abandonment of the use of the theatre.

JAY BENTON.

THE PHILADELPHIA STAGE.

Scarcity of New Attractions—Old Favorites Running to Good Houses—Opera and Music.

PHILADELPHIA, March 7.—The theatrical map in Philadelphia remains practically unchanged this week. William Hodge is still playing The Man from Home at the Adelphi; The Country Boy is on at the Walnut; The Pink Lady at the Forrest; W. H. Crane in U. S. Minister Bedloe at the Broad; Seven Days at the Chestnut Street Opera House; John Barrymore in The Fortune Hunter at the Garrick; Sam Bernard in He Came from Milwaukee at the Lyric.

Buelah Poynter in The Little Girl That He Forgot this week follows The Girl from Rector's at the Grand Opera House. The Fatal Card was the bill last week at the Chestnut Street Theatre. Dumont's Minstrels are putting on The Country Boy and Loretto, the Juggler, in their own style at the Eleventh Street Opera House. Nat M. Wills is headliner at Keith's.

Natoma was sung again last week at the Metropolitan Opera House. It was followed by Aida, Cavalleria Rusticana, and Il Pagliacci for the rest of the week. Last night Le Jongleur de Notre Dame was sung. To-morrow the opera is Tosca.

The Kneisel Quartette played at Witherspoon Hall on March 6. David Bispham sang at the Academy of Music on March 8. To-night occurs Mischa Elman's farewell performance. Last night Isadora Duncan danced at the Academy and the New York Symphony Orchestra played under Walter Damrosch's direction.

NEWARK.

Chauncey Olcott Well Received—Business Continues Good at All Houses.

Chauncey Olcott always draws good houses when in Newark, and his visit Feb. 27-4 was just as welcome as in past seasons. Barry of Ballymore seemed to please and Mr. Olcott's songs were well received. Edith Browning gave a fine portrayal of the proud, hot-headed, rather shrewish, but eventually loving, Lady Mary. Daniel Jarrett as Young Gerald O'Mara was a likable Irish type. Others in the cast are Howard Chambers, George Brodenham, H. Reardon, Nesta De Becker, Arthur Jarrett, Alice Martin, Alice Farrell, Mary Johnstone, and Marion Gasparo. Frances Starr in The Easiest Way 6.

Bunco in Arizona, a real melodrama, was presented at the Columbia 27-4.

Beatrice Morgan and co. scored in her little farce-comedy, Just Dropped In, at Proctor's. She was assisted by Sidney Bracy, Harry Franklyn, and J. Smith. Wilbur Mack and Netta Walker were cordially welcomed. Howard and North in their familiar sketch, Back to Wellington, delighted their old admirers. Others on the programme are Berlin Madcaps, Kessler and Lee, Cunningham and Marion, Ferrell Brothers, and Three Livingstons.

Al. Reeves' Beauty Show provided a good evening's entertainment at Waldmann's Opera House 27-4. The College Tout, with Andy Lewis in the title-role.

The Big Review crowded the Empire 27-4. Among the entertainers are George F. Howard, Russell Simpson, Florrie Brooks, Frankie Heath, and Harry La Van.

The Court Theatre is still crowding the house at every performance.

The Lyceum Players presented 'Way Out West at the Arcade Theatre 27-29. Florence Walker assumes the role of the heroine. The play was well enacted and received. The latter part of the week A Child of the Underworld was presented.

The Proctor Stock co., with Una Abell Brinker as leading woman, will open their engagement at Proctor's May 1. The vaudeville will be transferred to the Lyric Theatre, as F. F. Proctor manages both houses.

It is rumored that a stock co. will also open at the Newark Theatre May 1 and continue until the warm weather.

The Kneisel Quartette gave the fourth and final concert in its third local season in Wallace Hall 3 and was greeted by the largest audience this season. The programme exceled all the others given and was highly appreciated. Mr. Willeke was assisted at the piano by Mrs. George Montgomery Tuttle and responded to several encores. Much credit is due Gustave P. Gunther, the local representative, who has so successfully managed these delightful concerts, and every encouragement has been given the Kneisels to include Newark in their itinerary next year.

Many concerts are planned to be given in Wallace Hall this month. Maud Powell 7. Frederic C. Baumann 10. Josef Hoffman 28.

GEORGE S. APPLEGATE.

SAN FRANCISCO.

Evelyn Vaughn Starts Operations on New Alcazar—John Cort Takes the Music Hall.

The Arcadians are now in the last week of a profitable engagement at the Columbia. Madame Sherry is eagerly awaited 27.

The Battle was the bill at the Alcazar 20, and Mr. Lytell received great applause for the manner in which he presented the leading role. Miss Vaughn, as ever, was an equal opposite. The last week of the Vaughn-Lytell engagement at this house will be closed with The Girl of the Golden West.

Evelyn Vaughn turned the first shovelful of earth for the New Alcazar Theatre 24, on the lot on O'Farrell and Mason Streets. Mayor McCarthy will dedicate the new structure.

The Princess is running An Orphan's Prayer this week, and the next attraction will be Lena Rivers. Nettie De Coursey is the star of the Orphan play.

The Savoy had an excellent engagement with James T. Powers, and this week finds The Midnight Sons occupying the boards with George Monroe in the front.

The Orpheum has a good bill this week with house sold out at each performance.

The American Music Hall that is in course of construction on Ellis Street near Market, and which was intended to house the vaudeville attractions of William Morris, an opposition to the Orpheum, has been acquired by John Cort, and it is said the $2 attractions of the Shuberts will be housed there. The Savoy and Princess will also be devoted to the attractions managed by John Cort.

Kolb, of the former team of Kolb and Dill, has had an injunction issued against Dill to prevent him from playing Lonesome Town on the road, claiming that he, Kolb, is the sole owner of that play. It is also contended that when the partnership property was sold that this piece was not included. However, Mr. Dill, through his manager, Mr. Wagner, applied to Judge Graham 20 to be permitted to play the piece in Vacaville, as arrangements had been made to give that attraction for the benefit of the Knights of Pythias there. Porter Ashe, the attorney for Mr. Dill, said that Dill would pay Kolb the "alimony" he desired. The alimony allusion was made because Judge Graham has become famous for his ability to reconcile those who apply for divorces in his court.

A. T. BARNETT.

LOS ANGELES.

Big Advance Sale for The Merry Widow—Is Matrimony a Failure? Runs Second Week.

For the first time in several months the Majestic Theatre has been closed during the week Feb. 19-25, but opened 26 with The Merry Widow, and a tremendous advanced seat sale is now in progress.

After a dark five weeks the Mason Opera House will throw open its doors 27 for The Girl in the Taxi, to be followed by The Arcadians and then Madame Sherry.

At the Burbank 20-26 the attraction was Is Matrimony a Failure, with David Hartford, for the first time in this city, cast in a comedy role, that of one of the husbands, and made a tremendous hit. Peter Lang as Frank Bolt received a large amount of applause. A. Byron Beasley was thoroughly delightful in the role of Perry, while Miss Stewart, cast as Mrs. Perry, gave thoroughly the interpretation of this character. Viola Barry made her first appearance on this stage in an ingenue role and was well received. Both Grace Travers and Louise Royce gave splendid interpretations. In fact, the entire cast was carefully selected for the various parts. This play has made such a hit that it will run for a second week commencing 26.

Lewis Stone and Marjory Rambeau, together with the Belasco Theatre Stock co., opened the second week in The Girl in Waiting 20. In this play Miss Rambeau has attracted much attention; in fact, the capacity of the Belasco Theatre has been taxed each night. Following the second week of this play, Clyde Fitch's play, The Truth, will be given.

John Cort and Oliver Morosco paid a visit to Pasadena during the past week, principally for an inspection of Cline's new Pasadena Theatre, which will be opened on 28. This visit resulted that Mr. Cort will book all of his first-class attractions in this house commencing next September.

Clayton White and Marie Stewart are the big features at the Orpheum the present week. Their little skit, Cherie, is exceedingly clever and a good drawing card.

The Jonathan Club, of this city, will introduce a new feature in club circles 25, when the members of the club will act as hosts to their many friends. Many visiting members of the theatrical profession will be in attendance and will probably take part in an impromptu programme. Among the number of invited guests will be Mr. Clayton White, Harry Girard, Rolland Paul, Lewis Stone, and John H. Blackwood and many others. These informal Bohemian evenings will probably be given once a month, and it is expected that visiting actors will find these affairs a delightful diversion.

DON W. CARLTON.

BROOKLYN AMUSEMENTS.

Praise for Louise Carter, Victor Browne, Minna Phillips, and Louis Leon Hall

Under Two Flags was the offering at the Gotham last week and was enthusiastically received. Louise Carter fairly reveled in the role of Cigarette and gave an exhibition of acting worth traveling miles to witness. Victor Browne also scored as Bertie Cecil. James Kyrle MacOurdy in the role of Rake gave a fine performance, and Addison Pitt as Lord Rockingham did equally as well. Louis Kimbell in the role of Berkley was up to his usual standard. Harry Hicks in the role of Colonel Chateauroy, the Black Hawk, gave an excellent portrayal of a difficult role. Ethel Oborn, a new member of the company, was seen to good advantage in the role of Princess Venetia Corona, and Evelyn Watson in the role of Lady Beatrice Guinevere was right at home in a part to her liking. The staging was fine. The gorge of El Biar in the Algerian desert, with the sand storm, and the subsequent ride on horseback of Cigarette, found a fitting climax.

The Corse Payton Stock company has never been seen to such good advantage as in the four-act fantastic comedy, The Road to Yesterday, which was last week's offering at the Lee Avenue. Minna Phillips had the role of Elspeth Tryell and portrayed a character that was entirely different from anything she has played this season. She gave an excellent rendition of this most peculiar role. Louis Leon Hall as Jack Greatorex was happily cast in one of the strong romantic parts. Grace Fox was the fiery Malena, and Ethel Milton was the much wronged and sad hearted Eleanor. Joseph W. Girard had the role of Kenelm Paulton, which he handled in fine style. Charlotte Wade Daniels as Harriet Phelps was also very good. Charles S. Fisher supplied a large portion of the funmaking as Adrian Tompkins, while Clifford Stork delivered his part cleverly as Will Leveson.

The Crescent Stock company did clever work last week in J. Hartley Manner's comedy, The House Next Door. A large audience vigorously applauded the work of George Alison as the old baronet, Sir John Cotswold. Arthur Buchanan had the role of Sir Isaac Jacobson and was at his best. Charles Schofield as the musical agent, Walter Lewis, brought out many laughs. Grayce Scott appeared as Esther Isaacson and took advantage of all the opportunities the part afforded her. Emeline Melville as the wife of Sir John, and Gertrude Rivers as the wife of Sir Isaac were all that could be desired.

The Phillips Lyceum Stock company last week presented Carmen. E. A. Turner as Don Jose Libenoga played his part with effectiveness. Phyllis Gilmore as Carmen also excelled.

The Country Boy was played for the first time in Brooklyn last week at the Montauk and was enthusiastically received.

Lew Fields' musical spectacle, The Jolly Bachelors, with Stella Mayhew as the chief fun purveyor, was seen for the first time in Brooklyn at the Sam S. Shubert last week.

Mother held the stage at the Majestic Theatre last week.

The Traveling Salesman, headed by Frank J. McIntyre and Gertrude Coghlan, delighted a big audience at the Broadway last week.

There were plenty of laughs at the Amphion last week, where Rose Melville appeared in her farewell tour with Sis Hopkins, which has amused audiences for many years. Miss Melville is surrounded with a company well fitted for the roles assigned them, including Josephine Haines, Fay Lewis, Edna Cliverton, Dan Marble, James McDuff, George Davis, and Frank Minsey.

The attractions at the burlesque houses last week were: Star, Robie's Knickerbockers; Gayety, Dainty Duchess; Empire, Miss New York Jr.; Casino, Kentucky Belles.

The Star Bout headed an excellent bill at the Fulton last week, and the knockout in the third scene even stirred the many women in the audience to hearty applause. A strong favorite with the audience was George Primrose. Others on the bill were Harry Thomson, Olga Wynn, the Plaza Four, and Wood and Lawson.

Billy B. Van and the Beaumont Sisters headed another strong bill at the Greenpoint last week. Others on the bill were Ruby Raymond and company, Conroy and Le Maire, Keeley's Comedy Circus, Bert Levy, Goldsmith and Hopner, Fred St. Onge and company, and Edwin Holt and company.

Valeska Suratt and a supporting company of twelve, including Fletcher Norton, offered at the Orpheum last week a stupendous attraction, Bouffe Variettes.

The attractions at the various houses this week are: Gotham, The House Next Door; Payton's, The Lily; Phillips' Lyceum, Shall We Forgive Her; Crescent, A Temperance Town; Amphion, As the Sun Went Down; Shubert's, Way Down East; Majestic, Jolly Bachelors; Broadway, Otis Skinner in Sire; Montauk, Follies of 1910; Academy of Music, Metropolitan Opera company in Aida.

CHARLES J. RUPPEL.

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Week March 13.
CONRAD DREHER

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The Authors' Producing Company Announces
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THE HEN-PECKS
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In PUCCINI'S Masterpiece.
MADAM BUTTERFLY
Week of March 13
THE ABORN OPERA CO.
In THE BOHEMIAN GIRL

DALY'S B'way and 30th. Evgs. 8:15 Matinees, Wed. and Sat., at 2:15. Tel., 5973 Madison Square.
LAST WEEK
The New Theatre's Production
of George Paston's Delightful Comedy.
NOBODY'S DAUGHTER
Monday, March 13, Return to Daly's Theatre of
BABY MINE

EMPIRE B'way, & 40th St., Eve. at 8:15. Mats. Wed. and Sat. at 2:15.
Charles Frohman, Manager
CHARLES FROHMAN PRESENTS
Ethel Barrymore
In a DOUBLE BILL by J. M. Barrie
The Twelve Pound Look
and Alice Sit-By-The-Fire
MARCH 13—Charles Frohman presents
William Gillette in Secret Service

LYCEUM 45th St., near B'way Evg. 8:15. Matinees Thurs. and Sat. 2:15
DANIEL FROHMAN presents
CHARLES CHERRY
In a 4-act Hungarian Domestic Comedy
SEVEN SISTERS
By Ferenc Heresegh
Adapted by Edith Ellis and translated by Feriks Boros
Special Engagement of LAURETTE TAYLOR

CRITERION B'way, 44th St. Eve. 8:20. Mats. Wed. and Sat. 2:20. Charles Frohman, Manager.
FRAZEE & LEDERER present
VICTOR MOORE
In the Big, Bumping Musical Bowl over
The Happiest Night of His Life
Tuesday, Mch 14. Seats Thursday.
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THAIS IN DRAMATIC FORM with Tyrone Power, Constance Collier, Arthur Forrest and Company.

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AL HAYMAN & CO. Proprietors
Evenings at 8. Mats. Wed. & Sat. at 2.
CHARLES FROHMAN Presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER
Adapted by Louis N. Parker

HUDSON Theatre, 44th St., near B'way Evenings at 8:15.
Matinees Wednesday and Saturday at 2:15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
In a New Farcical Romance
NOBODY'S WIDOW
By Avery Hopwood

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Seats 10 Weeks in Advance.

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COHAN & HARRIS present
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RICHARD (HIMSELF) CARLE
IN A ROLLICKING MUSICAL RACE IN ROARS OVER 3 HURDLES
In "Jumping Jupiter"
WITH EDNA WALLACE HOPPER

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The French Musical Vaudeville
Madame Sherry
LINA ABARBANELL
with EDWIN STEVENS
March 13—KLAW & ERLANGER present
"The Pink Lady"

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WERBA & LEUSCHER present
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"EVERY SONG IS AN ENCORE."—Evs. World.
Seats on sale 3 months in advance.
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IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

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THIS WEEK:
Monday and Friday Evenings, 8:30, **THE PIPER,** Josephine Preston Peabody's Prize Play.
Tuesday, Wednesday and Thursday Evgs. at 8:30 and Wednesday Aft'n at 2, **THE ARROW MAKER,** Mary Hunter Austin's drama of Indian Life.
Thursday Aft'n (EXTRA) at 3, Saturday Aft'n at 2 and Saturday Night at 8:30, **THE BLUE BIRD,** by Maurice Maeterlinck.

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A New Comedy by LOUIS N. PARKER.

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6th month and still playing to capacity houses at every performance
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Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

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6th MONTH Crowded Houses
Klaw & Erlanger present
REBECCA OF SUNNYBROOK FARM
By Kate Douglas Wiggin and Charlotte Thompson
Founded on the famous Rebecca Books.

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Wed. Mat., 50c. to $1.50.
WM. H. BRADY Presents
HOLBROOK BLINN
AND HIS COMPANY
In a vital new play of American life,
THE BOSS
By EDWARD SHELDON, author of "Salvation Nell" and "The Nigger."

GOSSIP.

Carl Haydn has resigned from Elsie Janis' company in The Slim Princess and has departed for Germany, where he will sing in Berlin and Vienna during March and April. Eugene Revere has replaced him in The Slim Princess.

Lulu Glaser has purchased property, known as the Dr. Curtis Stone Farm, at Stoops Ferry, Pa., near Pittsburgh. She expects to make it her Summer home. Miss Glaser was born in Allegheny City, near Pittsburgh.

Henry Miller will go on tour in The Havoc, beginning March 13. His tour will take him to the Coast, where in July in San Francisco he promises to produce three new plays.

William Mailly, in his monthly article in *The Twentieth Century Magazine* for March on the New York theatres, writes under the heading, "Dramatic Bricks Without Straw," treating of various plays that in his view have "nothing in them to promise more than a transitory existence, either as works of art, criticisms of life, or the mediums of concrete social or philosophical ideas." Mr. Mailly gives full praise to all plays of ethical value in his writings, from his viewpoint as a Socialist.

Ray Raymond, who has been featured for several seasons with The Candy Kid and other productions, and Ned Burton, formerly of Burton and Brookes, have in preparation a musical comedy sketch, with a novelty that has never been seen in vaudeville. Flossie Bain, John Bayer and others will also appear in the cast. Raymond and Burton are with The Girl from Rector's company, which closes shortly. They will open with the new act in April.

Ada Lewis is to be principal comedienne at the Folies Bergere.

Daniel Frohman's production of Owen Davis' new play, Lola, on March 14, at a matinee at the Lyceum, will be for the benefit of the Lenox Hill Settlement. Another matinee will be given March 15.

AMUSEMENT RECORDS THROUGHOUT THE COUNTRY

ALABAMA.

MONTGOMERY.—GRAND (A. C. Fourton): Mam'selle Feb. 20, 21; satisfied fair business. The Girl in the Taxi 22; very satisfactory, to good houses. Adelaide Thurston 2. The Dollar Princess 7. Robert Edeson 8.——MAJESTIC (W. K. Couch): Blanche Ring in The Yankee Girl 24 delighted large audience; Miss Ring's comedy work was splendid; making a lasting impression. The Firing Line 25; good co.; pleasing large audiences. De Wolf Hopper 3. Majestic Opera co. 6.

MOBILE.—THEATRE (J. Tannenbaum): Mam'selle Feb. 22, 23. The Girl in the Taxi 24, 25 (return). The Dollar Princess coming.——LYRIC (Gaston Neubrik): Lew Dockstader 22. Blanche Ring in The Yankee Girl 25. De Wolf Hopper in A Matinee Idol 28 (Mardi Gras). French Opera co. 6, 7.

TUSCALOOSA.—AUDITORIUM (C. F. Finn): Sins of the Father Feb. 25; fair co.; moderately good house. A Scrap of Paper, presented by cast from Central College (for girls) and University of Alabama students; fair house; very good presentation. The Firing Line 7.

DEMOPOLIS.—BRASWELL (N. T. Braswell): Adelaide Thurston Feb. 23 in Miss Anania; good house; highly pleased. The Newlyweds 1.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overjock): The Time, the Place and the Girl Feb. 22; excellent co.; good business. The Raymond Teal Musical Comedy co. 23-25; fair co.; good business. Plays: Teeney Weeney, My Friend from Australia, The Sultan of Morocco.

PHOENIX.—ELKS' THEATRE (George Kirtland): The Time, the Place and the Girl Feb. 20; good; S. R. O.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): Coburn's Minstrels Feb. 22 pleased a top-heavy house. Madame X 23; an excellent co.; large attendance. Louis Mann in The Cheater 25. Lew Dockstader 1. Elks' Minstrels, local (Miller and Draper) 6.——NEW PRINCESS (J. Frank Head): An exceptional good bill including Cadieux, Burns and Fulton, Cal Stewart, Dunlap and Folk, and Clinton Lloyd and co. 27-1; capacity business. Buch Brothers, Mitchell and Lambert, Marie Fitzgibbons, the Reboles, and Enigmarella 2-4.——GRAND (M. Mattar): Lewis Stock co. in repertoire 27; continue to enjoy good business.

FORT SMITH.—GRAND (C. A. Lick): James K. Hackett in The King's Game Feb. 22; S. R. O.; nothing seen at the Grand this season has pleased more generally. The Girl from Rector's 25 to good house. The Girl from Rector's 27. Louis Mann in The Man Who Stood Still and The Cheater 2.——MAJESTIC (C. E. Pink): Burton and Shea, Curtis and Le Van, motion pictures 20-25; large attendance. Eckert Family 27-1.

LITTLE ROCK.—KEMPNER (A. M. Thanes): James K. Hackett in The King's Game; Mr. Hackett very clever and business good. A Japanese Honeymoon Feb. 22 cancel. Coburn's Minstrels 23; top-heavy house. Madame X 24, 25; excellent performances, to big business. Lew Dockstader's Min[illegible] 27. Louis Mann in The Cheater 1. Elks' Minstrels 2, 3 (local).

JONESBORO.—EMPIRE (W. W. Hetherington): St. Elmo 13 pleased fair business. The Flower of the Ranch 15 pleased good house. William Macauley 23 delighted good business. Sis Perkins 11. Sins of the Father 14. The Climax 24.

PINE BLUFF.—ELKS' (C. R. Philpot): The Chocolate Soldier Feb. 20; excellent performance; capacity. Madame X 22; excellent co.; pleased large audience. Louis Mann in The Cheater 27. Lew Dockstader 28.

HELENA.—OPERA HOUSE (B. R. Fitzpatrick): Elks' Minstrels (local) Feb. 21, 22 to S. R. O. Coburn's Minstrels 28.

CALIFORNIA.

OAKLAND. — MACDONOUGH (H. H. Campbell): The Arcadians Feb. 27-4.——LIBERTY (H. W. Bishop): Bishop's Players presented Quincy Adams Sawyer 20-26; good production, to average attendance. The Right of Way 27-5.——ITEMS: Josef Hofmann, the world renowned pianist, gave a concert at the Liberty Theatre 24, and gave the greatest of satisfaction to a capacity house.—Allessandro Bonci will give a concert at the Liberty 10.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): The Squaw Man Feb. 27, with John C. Livingston; clever performance, to good business.

COLORADO.

LA JUNTA.—WONDERLY (C. W. Wonderly): Three Weeks Feb. 21; good, to extra fine business.——ITEM: On account of the Opera House burning at Raton date switched to La Junta.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Buffalo Bill and Pawnee Bill pictures Feb. 19 drew capacity house. Pictures 20-25; large audiences.

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CONNECTICUT.

BRIDGEPORT.—PARK (P. F. Shea Theatres Co.): Rose Syddell's London Belles displayed alluring living pictures Feb. 23-25 and "some" ollo (according to current patter). Charming Billie Burke in Suzanne 27 did not have nearly the business she deserved, nor did Wilton Lackaye 28 upon his return in The Stranger. Which made an artistic (though not financial) hit a fortnight ago. Robert Mantell in The Merchant of Venice 1 had rather light business, but was most enjoyable. Ellis Gluckman and Yiddish players in Chaim in America 3. Viola Allen in The White Sister 4.——ITEMS: Not since Edward C. Smith took over this house in 1897 has so varied a line of bookings been presented. The failure of the Jackson management last year "soured" the public, however, and even Henry B. Harris could not fully overcome the burden during his brief interest in the house last Autumn. With a fourteen-year lease, the Shea Theatres Co. have time to down the hoodoo if they will follow the successful policies of Mr. Smith, whose widespread personal confidence was his chief asset in keeping the house a "payer," but New York theatres are too near to warrant radical departures from established rules.——POLI'S (L. D. Garvey, res. mgr.): Dainty Isabelle D'Armond and George Moore are deservedly at the head of the bill 27-4. Six O'Connor Sisters, Sensation Merrills, cyclists; Ed. Reynard's stock co. of ventriloquism, Josie O'Meers on the tight wire, and Crouch and Welch in speed limit repartee are satisfactory counterfeiners. Business is "Poli-ish" and that means to capacity. WILLIAM P. HOPKINS.

NEW HAVEN.—OPERA HOUSE (M. T. Yack): Billie Burke in Susanne Feb. 23: the hit of the week. An audience which tested the capacity of the house gave evidence of their approbation. Many curtain calls. Madame Sherry 2-4 to fine business; production was very good. Marie Flynn as Yvonne Sherry was decidedly acceptable. The man of the Hour 6. The Dollar Princess 8, 9.——HYPERION (E. D. Eldridge): John Mason, an exceptional favorite here, appears in a new Augustus Thomas' As a Man Thinks 4. The Russian Dancers, Anna Pavlowa and Mikail Mordkin, are booked for a return engagement 11; good patronage is assured, as these dancers created much enthusiasm about four week ago. The musical event of the season was the appearance 2 of John McCormack, the Metropolitan opera tenor. The concert was in the immense Woolsey Hall, under the auspices of Yale University Music Department, and an audience of music lovers crowded the auditorium. Mr. McCormack's singing met with exceptional approval. He was assisted by Marie Narelle, soprano, and Felix Fox was at the piano. At the conclusion of the concert Mr. McCormack was entertained by the Knights of St. Patrick at their clubhouse on Orange Street. E. J. TODD.

HARTFORD.—PARSONS' (H. C. Parsons): Charles T. Dazey's new play, The Stranger, was presented Feb. 24, 25 to three enthusiastic audiences of generous proportions, who evinced their approval by hearty applause and insisting on curtain calls for the star, Wilton Lackaye, who portrayed the leading character with his accustomed dramatic tact, skill and good stage presence. The play deals with the conflict of the North and South, but the much-written feud is treated in a new and interesting manner. The support were all of dramatic excellence. The presentation 1 (matinee, Merchant of Venice), evening, Hamlet, by the finished actor, Robert Mantell, and a talented co. of Shakespearean readers, were listened to by cultured, large audiences. Both plays were acted from copies of prompt books used by Edwin Booth, with the same cut and transpositions, being the same revival as was given by Henry Irving. They were magnificently staged and were elaborate productions. Billie Burke 3, 4. Dollar Princess 6, 7. Russian Dancers 8. Thais 9-11. Otis Skinner 17, 18. A. DUMONT.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The Dairy Farm was presented week of Feb. 27 by the Poli Players; being played to crowded houses in a most creditable manner. Mr. Le Seuer, Mr. Gaims, Mr. Dunbar, Miss Montgomery, Miss Fisher, Miss Haynes, Miss Chavenet, and the other members of this popular co. acquitted themselves in a most satisfactory way, and added another to their long list of successes. Next week, The Three of Us.——AUDITORIUM (Harry Shannon): Keefe and Dunham in Dodo's Friend was the headliner at this house week of 27. Other acts were Wenrick and Waldron, Chessino, Arminto and Burke with new pictures; excellent business.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. presented Before and After Feb. 27-4 to good business. Miss Wayne and Mr. Forbes adequately supplied some most excellent comedy. Caroline Morrison, Pearl Gray as Odette were excellent, and Thadeus Gray as the Frenchman showed versatility. Hal Brown as J. J. Jeffreys fully lived up to his usual high standard. Next week, Forty-five Minutes from Broadway.——ITEM: Popular Frank Fielder came in for his share of the fun in his excellent portrayal of Dr. Latham.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Young-Adams co. Feb. 23-25; most prosperous engagement; co. receiving the indorsement of press and patrons; fine specialties. The Climax 27; capacity house enraptured; the beautiful voice of Juliette Atkinson being particularly pleasing. La Priere des Naufrages 28; by local L'Union St. Jean Baptiste D'Amerique; directed by M. Ulric A. Rivard; delighted packed house. The Flaming Arrow 2. The Time, the Place and the Girl 7.

WATERBURY.—POLI'S (Harry Parsons): At the Old Cross Roads Feb. 23-25 to good business. Caught in Mid-Ocean 27, 28; top-heavy houses. Madame Sherry 1; two performances before large and well-pleased audiences. Billie Burke in Suzanne 2. Robert Mantell 3, 4. Viola Allen 6. Nora Bayes and Jack Norworth in Little Miss Fix-It 9. Dollar Princess 11.

MERIDEN.—POLI'S (Thomas Kirby): Leigh Delacy Feb. 20-4; presenting The Writing on the Wall, Prince of Liars, Leah Kleschna, The American Widow, The Test, Mrs. Temple's Telegram to good business. Katzes and Phelan's Musical co. 6-8. The Man of the Hour 7. The Time, the Place and the Girl 9, 10.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Cyril Scott in The Lottery Man Feb. 25 (return) to good business. Motion pictures 26 drew well. The Chicago Stock co. 27-4 pleased good patronage.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Cyril Scott in The Lottery Man Feb. 24; exceptionally good co.; packed house. Madame Sherry 28; artistic performance; S. R. O. Viola Allen in The White Sister 7.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): Blanche Ring was warmly received in The Yankee Girl Feb. 20, 21; supported by an excellent co., to fine business. Mlle. Anna Pavlowa and Mikail Mordkin, with their big ballet and orchestra, 22, 23; for three performances to good business. May Irwin in Getting a Polish 3, 4. De Wolf Hopper in a Matinee Idol 6, 7. M. Jules Layolle's grand opera in French 8-11.——ORPHEUM (George F. Duran, res. mgr.): Lillian Russell in In Search of a Sinner 22; two performances; good co. and business. Robert Edeson in Where the Trail Divides 3, 4. Adelaide Thurston in Miss Anania 6, 7.——LYRIC (Henry L. De Give and Hugh Cardosa, res. mgr.): Hanlon's Superba, the spectacular pantomimic creation, came here for a week's engagement, commencing 20. Robert Rosaire and Phil Coreto were well received in their acrobatic stunts, as was Frank Jones in juggling; played to good business; fair co. Next attraction, Schiller Amusement co. presents Mam'selle, musical comedy. —— FORSYTHE (Hugh Cardosa, gen. rep.): Charlotte Parry and co. in The Comstock Mystery, Dr. Herman, Mr. and Mrs. Stewart Darrow, Dan Quinlan and Vic Richards, Polland, juggler: Jack Lee co. in Swat Mulligan to fair business.

MACON.—GRAND (D. G. Phillips): Lillian Russell in In Search of a Sinner Feb. 23 pleased fine business. Madame Sherry 27 played to best business of season; entire house sold. May Irwin in Getting a Polish 1. Robert Edeson in Where the Trail Divides 2. Adelaide Thurston in Miss Ananias 4. De Wolf Hopper in A Matinee Idol 9.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): The Lyman Twins Feb. 25: small audience. May Irwin 2. De Wolf Hopper 8. Grace Van Studdiford co. 10.

MILLEDGEVILLE. — GRAND (McCombs and Hines): Just Out of College Feb. 17; excellent co.; splendid house; well pleased. Lyman Twins 23 pleased, to fair house.

DUBLIN.—OPERA HOUSE (H. P. Anderson): Lyman Twins in The Prize Winners Feb. 22; made great hit with large house. Howe Comedy co. (under tent) 27-4.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatte): Grace Hayward Associate Players in stock Feb. 28-4 in Thelma. Strongheart underlined; excellent; capacity. Grace Hayward delineated Thelma with exquisite naivete and feeling, ably assisted by Charles W. Dingle as Sir Phillip Errington. The character work of Dorothy Redding as Britta and Lauretta Allen as Lovisa has not been excelled. The Olaf Guldmar of Harry Scott was most powerful and impressive of his efforts. Chester Wallace in Sir Francis Lennox depicted with artistic nicety the high-toned roue, while Mary Hill's Clara was equally diabolic. The severity of the play was relieved by Lew Welsh's infectious humor. The "Welsh Smile" is proverbial in Oak Park.——ITEMS: Scenic effects best of Eugene McGillan's efforts. Waterfall scene elicited hearty applause. Co. played The Three of Us 27 at Rockford to capacity. Lew Welsh given ovation.

SPRINGFIELD. — CHATTERTON (C. Houck): The Girl Slave Feb. 19; fair business and co. Margaret Anglin in Green Stockings 21; large and well-pleased audience. The Merry Widow 25 pleased well-filled house. The Third Degree 26. Al. G. Field's Minstrels 27. Grace George in Sauce for the Goose 28. Madame Nazimova in Comtesse Coquette 2. Ian Robertson in The Passing of the Third Floor Back 4.——MAJESTIC (C. H. Rumsey): The Spendthrift 19, 20: excellent co., to two crowded and well-pleased houses. Blanche Walsh 22: excellent satisfaction, to big business. The Smart Set 23; satisfaction to well-filled house. Montana 24, 25; fair co. and business. The James Boys in Missouri 26. The White Squaw 2, 3. School Days 5-8. Queen of the Highway 9-11.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Baby Mine Feb. 23; good co. and business. The Merry Widow 24; popular as ever; George Damerel as Prince scored good. Henrietta Crosman in Anti-Matrimony 25 pleased excellent business. The White Squaw 26-1; excellent drama; pleased. Grace George in Sauce for the Goose 2. Barney Gilmore in Kelly from the Emerald Isle 3, 4. Queen of the Highway 5-8.——MAIN STREET (E. C. Barroughs): Will J. O'Hearn and co., Ledingwell Meyers and co., Bill K. Wells, Shrodes and Chappell, Stutsman and May, Cordera and Maud, Bennington Brothers, Olympian Athletes; good bill; drawing well 27-5.——ITEM: Main Street will have Harvey Stock co. this Summer.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): The Wolf Feb. 11 to good business; satisfaction. Edna Cecil Daly Stock co. in repertoire 12-14; fair business. The Third Degree 16; strong production; large attendance. St. Elmo 19; good business; satisfaction. Montana 20; poor attendance; fair. Along the Kennebec 22; no business. The Mikado 24 (local); capacity. Le Brun English Grand Opera co. in Faust and Cavalleria Rusticana 25; good attendance and a very fine entertainment.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Blanche Walsh in The Other Woman Feb. 21; excellent co., to good business. Peck's Bad Boy 22; fair co. and business. Montana, matinee and night, 23 pleased a good house. Smart Set, matinee and night, 25; good co., to fair business. Mary Hunter 27; well attended and pleased. The Thief 28. Third Degree 3. Grace George in Sauce for the Goose 4. The Keith Stock co. 6-11.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Monte Carlo Girls Feb. 23; good, to good house. The Coward 4. Minneapolis Symphony Orchestra 7; under the auspices of the Commercial Club.——ITEM: The Zenda Stock co. broke up here after their engagement, which closed 18. Manager left co. 15. Played the rest of the week and then divided the profits.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): Blanche Walsh in The Other Woman Feb. 20; good co., to a well-pleased house. The Spendthrift 22; excellent co., to a fair house; matinee well attended. Henrietta Crosman in Anti-Matrimony 24 to a good house. The Third Degree 25 (return); good co. and pleased fair house. William Crew and his co. 27-4.

ELGIN.—GRAND (Thielen and Prickett): Baby Mine Feb. 24 pleased capacity business; made splendid impression here. The Sherman Stock co. played here Saturday and Monday nights, on account of the Star being rented for local purposes.——STAR (Thielen and Prickett): The Fires of Fate and The Round Up 28-5; capacity business at almost every performance.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Sweetest Girl in Paris Feb. 14; excellent co. and production, to capacity business; best musical attraction here this season. The Edna Cecil Daly co. in repertoire 16-19. Plays: Is Marriage a Failure? The Nick of Time, The Octoroon, Sherlock Holmes to fair business. The Cat and the Fiddle 21. Along the Kennebec 23.

CANTON.—GRAND OPERA HOUSE (J. W. Gosnell): Baby Mine Feb. 17 pleased capacity. Consuelo Bailey as the Wife was great, and had splendid support. The Le Brun Grand Opera co. appeared here 23, under the auspices of the Altruistic Club.——ITEM: Frederic Bowley, musical director of Le Brun Opera co., a Canton boy, was accompanist for Schumann-Heink.

DIXON.—OPERA THEATRE (Starin and Baker): The House of a Thousand Candles Feb. 20 pleased good business. Beggar Prince Standard Opera co., with Emma Abbott and G. Byron Bronts, 24.——FAMILY (C. H. Eastman): Attractive vaudeville and pleasing motion pictures to good business 13-18.

LA SALLE. — ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): Baby Mine Feb. 19 proved to be one of the best farces presented here in some time, and drew deservedly large house. Walker Whiteside in The Melting Pot 20 drew packed house; production excellent in every detail.

MARION.—OPERA HOUSE (E. E. Clark): Daisy Cameron in Nancy Feb. 23; excellent co.; poor business.——ROLAND (C. F. Roland): Stetson's U. T. C. co. 7; excellent co.; S. R. O. A Woman of Mystery 14; excellent co.; fair business. Smart Set 17; good co. and business.

GALESBURG.—AUDITORIUM (F. B. Powelson): The Third Degree Feb. 15 pleased good house. The Golden Girl 17 delighted good business. Baby Mine 18, and matinee, pleased big houses. Along the Kennebec 21; fair house.

EAST ST. LOUIS.—NEW BROADWAY (Joe Walsh): The Girls from Dixie Feb. 26; co. pleased; business fair. The Merry Maidens 5. Billy Watson and His Beef Trust 12.

BELLEVILLE.—LYRIC (F. R. Hallam): Belle of Old St. Louis Feb. 24; fair co. and business. St. Louis Symphony Orchestra 27; excellent, to S. R. O.

MATTOON.—MAJESTIC (Joseph Kuechler): Dudley Stock Feb. 20-25; fair business. Sons of Ham, by local B. P. O. E., 27, 28.

MORRISON.—AUDITORIUM (A. R. Lewis): Tempest and Sunshine Feb. 22; poor co.; fair business. The Port of Missing Men 7.

INDIANA.

EVANSVILLE.—MAJESTIC (Henry Meyers): Louis Mann Feb. 21 in The Cheater delighted good house. Bertha Kalich 23 in The Kreutzer Sonata pleased good house. Daniel Boone 25, 26 drew fair houses.——WELLS' BIJOU (Charles Sweeton): Flower of the Ranch 22. Della Fox 26.——ITEMS: Negotiations were practically completed 25, consolidating the interests of the Majestic, the Wells' Bijou, and the Orpheum, under a five-year agreement, whereby the Wells' Bijou takes over the bookings of the Majestic, and hereafter will play only first-class productions.—The New Majestic will be operated as a vaudeville house, beginning 5.—The Orpheum will continue as a motion picture house with vaudeville (local) interspersed.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Zelda Sears delighted three fair houses in The Nest Egg Feb. 21, 22. Margaret Anglin appeared in Green Stockings 23; pleasing big house; good supporting co. David Higgins 24 in His Last Dollar; splendid satisfaction, to good business. Mrs. Flint 25. The Wolf 28. The Spendthrift 15.——AUDITORIUM (Harry G. Sommers): Mrs. Flint (hypnotist) 20-24; entertained large houses. Al. Field's Minstrels drew well and satisfied 25. The Arcadians 1. Baby Mine 3, 4. Sheehan Grand Opera co. in Il Trovatore 6. The Golden Girl 8.——INDIANA (Thomas Moss): The Wolf 20-26. The House Next Door 27-5; business excellent.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Mauderbach): The Sweetest Girl in Paris Feb. 12, with Trixie Friganza; very good co. and production, to S. R. O.; gave best of satisfaction. Peck's Bad Boy 13; poor co.; good business. H. A. A. Concert (local) 14; very good. Cat and the Fiddle 19, matinee and night; very good production. Walker Whiteside in The Melting Pot 23. Baby Mine 26. Count De Beaufort 28. Defender of Cameron Dam 1.

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DR. M. M. HAAS,

"Mirror" Correspondent at Evansville, Ind., Since 1894.

The Thief 5. Barney Gilmore in Kelley from the Emerald Isle 8. The Monte Carlo Girls 11. School Days 12. Madame X 14. Honeymoon Trail 19. Miss Nobody from Starland 26.

GOSHEN.—JEFFERSON (H. G. Sommers): Bright Eyes (return) Feb. 14 to excellent business. Florence Holbrook appeared in the role taken by her understudy, Mary Millsburg, at the first engagement last November. The White Squaw 21. Walker Whiteside in The Melting Pot 24. Joseph F. Sheehan English Grand Opera co. 4. The Wolf 6. The Thief 7. Baby Mine 8. The Spendthrift 14. The Chocolate Soldier 15. The Follies of the Year 17. Howe's pictures (return) 22.

VINCENNES.—OPERA HOUSE (W. W. Willis): Merry Widow Feb. 20, with George Damerel; excellent attraction. The Smart Set 21. U. T. C., matinee and night, 22. Bertha Kalleh in Kreutzer Sonata 25; fine performance, to fair house. Allen Stock co. played to good business 27-4. Henrietta Crosman in Anti-Matrimony 8. Tempest and Sunshine 9. A Broken Idol 11, matinee and night. Three Weeks 14. Martin's U. T. C. 22. The Golden Girl 28. Seven Days 30 (return).

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): Brewster's Millions Feb. 9-11; packed houses; good co. James Boys in Missouri 12, 13, 14. Newlyweds and Their Baby 15; S. R. O. The Spendthrift 17, 18. Billy the Kid 19. Tyrolean Singers 20. Merry Widow 21. Margaret Anglin in Green Stockings 22 to fair house. Cincinnati Symphony Orchestra 23. U. T. C. 24, 25. The Golden Girl 26. Madame Sarah Bernhardt 4.

RICHMOND.—GENNETT (H. G. Sommers): The Girl and the Outlaw Feb. 27; good co.; pleased fair house. The Old Homestead 28; very good co. and house; well pleased. The Spendthrift 1; excellent cast; pleased good business; deserved capacity. The Girl and the Stampede 2. Blanche Walsh in The Other Woman 3. The Golden Girl 4.

MUNCIE.—MYSOR GRAND (F. S. Love): Louis Mann in The Cheater Feb. 17 pleased good house. Henrietta Crosman in Anti-Matrimony 21. The Golden Girl 22. The Girl and the Outlaw 23. Old Homestead 1. Doris Mitchell in The Spendthrift 3. Blanche Walsh in The Other Woman 5.——STAR (Ray Andrews): Mark See and His Aviator Girls 27 4.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): Henrietta Crosman in Anti-Matrimony Feb. 18; excellent cast, to good business. The Golden Girl 24. Sidney Drew in Billy 25. The Spendthrift 27.——BROADWAY (Charles E. Schlieger): National Stock co. 20-25 in The Messenger Boy, Thelma, and Du Barry; good co., to good business.

FRANKFORT.—BLINN (Langebrake and Hufford): Winifred St. Clair co. Feb. 13-18; record-breaking business all week. Plays: Alaska Lou, The Cutest Girl in Town, Marching Through Georgia, Newlyweds, The Show Girl, The Matchmakers, Lena Rivers, Daniel Boone 20; fair business and co. The Golden Girl 21; good advance sale.

UNION CITY.—UNION GRAND (S. J. Fisher): The Pollock Players Feb. 13-18 in In Dixie Land, The Kentucky Sheriff, Thorns and Orange Blossoms, The Parish Priest, The Ku Klux Klan, and Mr. Pipp, the Morning After; gave fair satisfaction to fair business. The Isle of Spice 27. Le Mar and Holland Stock co. 9-11.

ANGOLA.—CROXTON OPERA HOUSE (Charles Klya): Governor Hoch (Lecture) Feb. 18; good, to fair business. Angola County Band 24; pleased packed house. Graustark (Fred G. Andrews, mgr.) 25; well staged and presented by a good co. to S. R. O. Broken Idol 24. The Man on the Box 30.

WABASH.—EAGLES' THEATRE (H. S. Logan): Sidney Drew in Billy Feb. 24; best comedy seen here this season; co. well balanced and immensely pleased excellent business.——ITEM: The house is drawing much better this season than any time since it opened.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Spendthrift, Feb. 24; fine business; excellent satisfaction. The McNayin Stock co. 27-4 in The Way of the World, In Idaho, Camille, Secret Enemy, Price of Silence and The Traitor. Rosse Stock 13-18. Newlyweds 27.

WABASH.—EAGLES (H. S. Logan): Henrietta Crosman in Anti-Matrimony Feb. 13 pleased excellent business; co. well balanced and merited the applause and curtain calls given. The Girl and the Outlaw 17; fair attraction and business.

PRINCETON.—KIDD (Willis and Wilkerson): Smart Set Feb. 23; good; fair house. The Kruetzer Sonata 24; best of the season; good house. Man on the Box 3. Anti-Matrimony 11.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): The Wolf Feb. 27 satisfied large house. St. Elmo 1. The Golden Girl 6. Miss Nobody from Starland 16, under auspices of the Grand Order of Moose.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Wilbert Chambers in St. Elmo Feb. 24; business good and offering far above the average. Al. W. Martin's U. T. C. 21.

MICHIGAN CITY.—ORPHEUM (A. C. Himmelein): Claude Austin, Powell and Rose, Stanley Sextette, and Mercedes pleasing fair houses nightly Feb. 20-25.

NOBLESVILLE.—GRAND (L. Wild): The Man on the Box Feb. 18; excellent co., to small business. The County Chairman 24.

IOWA.

DES MOINES.

Maxine Elliott in The Inferior Sex at the Auditorium—Record of the Week.

Maxine Elliott in The Inferior Sex Feb. 26-5 at the Auditorium pleased fair sized houses all week.

Foster's Opera House began its rapid glide to the class of "also rans" when a musical organization of home talent appeared on Monday evening, and four days of the remainder of the week were devoted to motion pictures. It had been previously announced that the old opera house where for decades the leading plays have appeared would be remodeled into an office building after this year. However, Montgomery and Stone, seen in The Wizard of Oz and The Red Mill, are booked for 9, 10, in The Old Town.

A Minister's Sweetheart was the attraction at the Grand for the first four days of the week. The remainder was devoted to a stirring play of the same type only with the scenes laid in the far West instead of the far East. Its title was The Queen of the Highway.

The feature act at the Orpheum was put on by Hilda Thomas and Lou Hall, he of the long, thin legs. Their sketch was called The Substitute. Both were formerly with The Show Girl. The Majestic set forth as its feature act The End of the World, presented by Sam Leibert and co.

The Princess, stock theatre, followed Are You a Mason? which drew record-breaking houses, with The Love Route. McHenry scored a hit as Allene, while the work of Giles as Ashby and Miss Salvatore as Lilly Belle Hazel was most acceptable.

Herme F. Hahnen, Des Moines correspondent for the "Dramatic News," died Feb. 28, as the result of an operation for appendicitis.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (H. O. Ellsworth): Bachelor's Honeymoon Feb. 22 to good business; pleased; mention is due James F. Green, Rose Ainsworth, and Charles A. Williams. The Wolf 24 to light business; return engagement; excellent attraction in every way. The County Sheriff 2. Cinderella (local) 9. A Congo King 11.——ITEMS: Rowland and Clifford's production, The Wolf, closed at Dubuque 25.—The Van Dyke and Eaton co. has closed its engagement at St. Louis and opened a stock engagement of three months at the Auditorium in Des Moines. The co. includes Bessie Jackson, Will H. Dorbin, Willard Foster, Harry Vickery, and James McCoy.—Frederick Loomis, a former well-known Western actor, and Morgia Lytton have joined the Empire Stock co. at Salem, Mass. Mr. Loomis will direct the stage.—Mr. Fulton, formerly manager of The Wolf for Rowland and Clifford, is now managing a theatre at Deadwood, S. D. He has been succeeded by Frank Hurst, who was formerly in advance of this attraction.—Leighton I. Stark and James E. Ryan, who have been with The Wolf this season, expect to enter vaudeville soon and will appear in their last season's success, For Mother's Sake, which was written by Mr. Ryan.—T. Nelson Downs, known in the profession as "King of the Koins," sustained a severe fire loss at his home in Marshalltown, when the dwelling he was occupying was destroyed, entailing a loss of $3,000, with $500 insurance. His loss includes, besides furniture and fixtures, considerable paraphernalia used in his professional work.—Palmer Kellogg, who is ahead of O. B. Wee's County Sheriff, was a caller 22.—C. C. Pratt has opened a new theatre at Missouri Valley with a seating capacity of 900.—The Princess Stock co. at Des Moines has abandoned the production of The Clansman, which was scheduled as the bill for the week of 5. Objections from the ministerial association and the colored organizations of the city were the cause.—Frank Hurst, who has been manager with The Wolf co., and Leighton I. Stark were callers 23. Mr. Stark scored a great hit this season as McTavish.—Gertrude Fox has joined the Smith and Burton St. Elmo co. to play Edna Earl.——It is announced that Frank and Jack Mahara will take out a white minstrel co. next season.—J. Doug. Morgan has closed his Cry Baby co.—"Circus" Baldwin a former well-known devotee of the big top, is now located in Des Moines, and is doing special work on the sporting page of the "Register and Leader."—Sarah Padden has been engaged by the United Play co. to play the leading role in The Third Degree, in which part Miss Padden made such a pronounced hit while under the management of Henry B. Harris.—O. B. Hinkle, formerly on the road for Wagenhals and Kemper and later for Askin and Singer, is now identified with the La Salle Theatre in Chicago.—Frank Sylvester recently joined the Princess Stock co. at Des Moines to play the heavies.

FRANK E. FOSTER.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Baby Mine Feb. 14; good co. and house. Panama 15; fair co. and house. Monte Carlo Girls 16; good house. Along the Kennebec 19; fair co. and house. Winninger Brothers in The Poor Millionaire, The Game, The Dutch Blockhead, Keppler's Fortune, The Man of Her Choice, Men of the World, Among Strangers, Sammy of the Plains, Sheridan Keene, 20-26 to capacity houses all week; specialties by Frank, John and Adolf Winninger. Henrietta Crosman in Anti-Matrimony 2. Winninger Brothers 5. The Newlyweds and Their Baby 8. Sweetest Girl in Paris 9. Chorus Lady 12.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): Walker Whiteside Feb. 17 in The Melting Pot pleased fine business. Girl of the Mountains 18; fair attendance and performance. Cat and the Fiddle 2. The County Sheriff 11.——WATERLOO THEATRE (A. J. Busby): The Rosary 25. Sweetest Girl in Paris 27.——CRYSTAL (J. Jolly Jones): Business for week of 13-18 fine. Bill for week of 20-25: Johnny Ford, Five Juggling Nelsons, Mathews and Coleman, West and Van Cleves, Wilson and Doyle, Will Lacey, Glendower and Marmion, May Taylor, and Photo-Plays.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): The Lion and the Mouse Feb. 15; before noon every seat in the house had been sold and many were turned away; excellent satisfaction, and the part of John B. Ryder was especially well taken; the unusual strong demand for tickets was largely due to the fact that the Kossuth County Short Course was in session here during the week. Hans and Nix 27. Nye Stock co. 6-8. Port of Missing Men 17. House of a Thousand Candles 21.

CLINTON.—THEATRE (C. E. Dizon): Zenda Stock co. Feb. 8-11 to fair business. Monte Carlo Girls 21. Madame Nazimova in The Comtesse Coquette 24. Lower Berth 13. The Sweetest Girl in Paris 17, with Trixy Frigansa and splendid co., pleased S. R. O. Walker Whiteside 19 in The Melting Pot; gave splendid satisfaction, to large audience. Monte Carlo Girls 21; fair business. The Passing of the Third Floor Back 28.——FAMILY (B. Sodini): Vaudeville; usual good bill and business.

FORT DODGE.—ARMORY (William P. Derner): Walker Whiteside in The Melting Pot Feb. 16; crowded house; enthusiastically received; Florence Fisher deserves special mention. Hans and Nix 2. A Bachelor's Honeymoon 4. The Cat and the Fiddle 8. The Rosary 11.——ITEM: The Minneapolis Symphony Orchestra, with Wendall Heighton as manager, will give no concerts in April. This will mark the closing of the Armory Theatre for this season.

DAVENPORT.—BURTIS OPERA HOUSE (Cort, Shubert and Kindt): The Wolf Feb. 22; good performance, to fair sized audience. Madame Nazimova in Comtesse Coquette 25; pleasing, to a fair house. Barney Gilmore in Kelly of Emerald Isle 26; fair business and performance. Maxine Elliott 2. Al. G. Field's Minstrels 4. The Sweetest Girl in Paris 5. The Beauty Spot 7. The Newlyweds and Their Baby 11.

IOWA CITY.—COLDREN'S OPERA HOUSE (James L. Oakes, res. mgr.): The Norwoods opened week Feb. 27 (except night 2) in hypnotic entertainment to good house. The Sweetest Girl in Paris 2 has every seat in the house sold. Polly of the Circus comes 6. Lower Berth 13 for the 8. The Third Degree 20. The County Sheriff 22.

DUBUQUE.—GRAND (William L. Bradley): The Sweetest Girl in Paris Feb. 18 delighted two full houses. May Robson in The Rejuvenation of Aunt Mary 22. The Wolf 26. Lower Berth 13 27. The Man on the Box 12. Local 14. The Third Degree 15. The County Sheriff 25; canceled. Raymond Hitchcock 31.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): A Girl of the Mountains Feb. 24; good house; pleased. The Toymaker's Dream 27; fair house. Uncle Joshua Higgins 3. The Beggar Prince Opera co. 10. The County Sheriff 16.

SPENCER.—OPERA HOUSE (Franklin Ploete): The Wolf Feb. 21; excellent, to good house. Roger-Grilley co., M. G. M., 22; good entertainment and house. Columbia Jubilee Singers 28. Missouri Girl 14.

ANAMOSA.—GRAND (H. W. Lohrman): Lion and the Mouse Feb. 13; big house; good co. Bohemian Girl Concert co. 16; very good concert, to small business. Port of Missing Men 1.

KANSAS.

TOPEKA.

Mark Smith and Dallas Tyler Seen to Advantage—Harry North Is Back.

The Traveling Salesman at the Grand, Feb. 20, played to a small house, possibly for the reason that the piece appeared here last season. Mark Smith and Dallas Tyler in the leading parts were pleasing and received good support. Lyman Howe 23 exhibited his pictures on a return engagement, having appeared here last week. Polly of the Circus played to fair business 24, 25, and matinee, giving a very pleasing performance. The Mikado 28, by local talent, benefit to St. Francis Hospital. Ben-Hur 2-4, Raymond Hitchcock 8, Field's Minstrels 11, Ruth St. Denis 18.

The Majestic with North Brothers' Stock co. and the Novelty Vaudeville Theatre had good houses 20-25, good bills being presented at both houses.

Harry North has returned from a trip through the East. Edith M. Coleman, a member of the Ben-Hur chorus, which appears here next week, was found in her room at St. Joseph, Mo., 25, suffocated by the fumes from a gas stove.

J. H. WILSON.

INDEPENDENCE.—BELDORF (Milburn Hobson): The Kirmess (local) pleased a large house Feb. 24; Manager Hobson is to be highly congratulated on the excellent line of attractions now booked. Lyman Howe 2. The Girl from Rector's 3. The Flirting Princess 6. Olga Nethersole 10. Al. G. Field's Minstrels 11. Henrietta Crosman 23. Sins of the Father 25. The Girl in the Taxi April 1.——ITEM: Manager Hobson is getting many flattering press notices and is considered one of the best all-round hustlers in this city.

NORTON.—AUDITORIUM (George Moulton): The Temple of Fame Jan. 30 (local); good; pleased. Hillman's Ideal Stock co. in The Girl from Laramie Feb. 9, Mother and Son 10 (matinee). A Matrimonial Venture, Wife in Name Only 11; good co.; good satisfaction. Concert, The Rose Maiden (local) 17. The House of a Thousand Candles 22; very good co.; pleased.

HUTCHINSON.—HOME (W. A. Lee): Blind Boone Concert co. Feb. 20; good entertainment, to good business. Lyman H. Howe's pictures 25, matinee and night; Mr. Howe's pictures this year were exceptionally fine; they get better each season; was appreciated by two good-sized houses.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn): Flirting Princess Feb. 14; fine co.; excellent house. Howe's moving pictures 20; good business. The Masqueraders (benefit B. P. O. Elks, No. 1037) 27; repeated free for benefit of poor 28; S. R. O. both nights.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): The Traveling Salesman Feb. 23 drew two good houses; audience well pleased.

OTTAWA.—KOHRBAUGH (F. G. Dobson): The Traveling Salesman Feb. 21; good performance, to fair-sized audience.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George B. Cornish): Lyman H. Howe Feb. 28; good pictures; fair house.

COLUMBUS.—McGHIE'S (W. E. McGhie): Lyman Howe's pictures 3. The Widow McCarthy 11.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman): The Merry Widow Feb. 14 delighted packed house; with an even better performance than that of last season; George Damerel and Frances Cameron shared honors. James K. Hackett in The King's Game 15 pleased crowded house. The Thief 20; fine performance and business. Louis Mann in The Cheater 22 to packed and enthusiastic house; Mr. Mann is a local favorite and popular socially. Dr. Felix Criston in Beauty Lectures, matinees, 27, 28. Della Fox in Delightful Dolly 28. Peck's Bad Boy 10. Henrietta Crosman 15. Daniel Boone 16. Seven Days 28. Beverly 30.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): The Yankee Doodle Stock co. Feb. 20-22 to good business. The Flower of the Ranch 24 to S. R. O.; performance fair. Peck's Bad Boy 25, matinee and night, to packed houses. Daniel Boone on the Trail 3.

LEXINGTON.—OPERA HOUSE (Charles Scott): Bright Eyes Feb. 27, 28; made great hit to capacity. The Fortune Hunter 3, 4; good business and satisfaction.——HIPPODROME (L. H. Ramsey): Strong bill headed by Haynes and Redman; good business 27-4.

OWENSBORO.—GRAND (Polley and Burch): Flower of the Ranch Feb. 23 to good business and appreciative audience. Smart Set 25 to big business. Blanche Walsh in The Other Woman 8. Henrietta Crosman 14.

HENDERSON.—PARK (R. E. Cook): The Thief Feb. 15 pleased good business (two performances). Smart Set 24. Sis Perkins 25. Blanche Walsh 7. Henrietta Crosman 13.

FRANKFORT.—CAPITAL (J. M. Perkins): Powhattan Feb. 23, 24 (local) pleased big house. The Smart Set 27 delighted S. R. O. The Climax 10. The Newlyweds 16.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Ehrlich Bros. and Coleman): Olga Nethersole in The Redemption of Eva Vaudrey Feb. 17; splendid production, to a capacity house. Virginia Harned in The Woman He Married 18; excellent performance, to S. R. O. Madame X 19, 20; one of the strongest productions of the season, to S. R. O.; Miss Dunlap deserves special notice for her splendid acting in the title-role; Robert Ober was excellent as Raymond, Polly of the Circus 2. Doctator's Minstrels 3. Mayor Brown 4. Girl in the Taxi 5. Climax 6. Blanche Ring 11. Traveling Salesman 24, 27.

LAFAYETTE.—JEFFERSON (C. M. Parkerson): Paul Gilmore in The Bachelor Feb. 16; fair co. and business. Man on the Box 21; fair co. and business. The Newlyweds and Their Baby 3; best of the season; very good business. The Climax 4.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Excellent pictures and vaudeville to good business 19-25.——ITEM: The Gondran Theatre fortunately escaped without the least damage in the big conflagration 22.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Seven Days Feb. 24, 25; fine co.; played to big business. The Dollar Princess 28-1 to S. R. O. The Girl from Rector's 3, 4. Sheedy's vaudeville 6-11. The part of Anna Brown in Seven Days is played by Harriet Worthington, who, while here as leading woman in Summer stock for two seasons, made hosts of admiring

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friends. She was cordially welcomed.——KEITH'S (J. E. Moore): David Harum 28-4; Sidney Toler did a great piece of character Blake was excellent; Belle D'Arcy as Aunt Polly Bixby added another list to her long score; Mark Kent as Zeke Swinney was perfect; he is the best character actor ever here in stock. The other members of the cast were all at their best; large business. The Climbers 6-11.

LEWISTON.—EMPIRE (J. A. O'Brien): Seven Days Feb. 23; excellent co.; pleased good house. L'Aveugle 24 (by local French society); capacity business. The Girl from Rector's 25; strong co.; two performances, to fair business. The Dollar Princess 27 drew an audience which filled the Empire from top to bottom; an admirable cast; fine chorus; beautiful scenery, and an altogether excellent performance. The Rosary 6-9. Coming attractions are Bright Eyes, The Girl in the Taxi, and The Fascinating Widow.

BANGOR.—OPERA HOUSE (F. A. Owen): The Red Mill Feb. 22; had two good audiences; co. and performance not up to expectations. The Girl from Rector's 27; business fair; co. and performance passable. The Spendthrift booked for 7 canceled.

BRUNSWICK.—TOWN HALL (H. J. Given): C. A. C. Dramatic Club Feb. 21; good co.; large house. S. of V. concert 22; excellent. to S. R. O. St. John Baptist Church entertainment (local) 28. B. H. S. Dramatic Club 10. Bowdoin College Band 17.

MARYLAND.

BALTIMORE.

The Country Boy Opened Here to S. R. O.—Next Week's Bills.

Henry B. Harris presented The Country Boy for the first time here before an S. R. O. house. It is one of the best comedies seen in Baltimore this season, and deserves all the success it has attained. The cast is the same which was seen during its long run at the Liberty Theatre, last week. Follies of 1910.

The Spendthrift, at Academy, which was originally produced for the first time on any stage in this city last April at Ford's under the name of Waste, was seen for a second time this week. There have been practically few changes in the play since its original production, but the new title seems very much more appropriate than the old one. The cast is headed by Edmund Breese and Thais Magrane, whose work last year in the same roles won splendid recognition from the local press. Next week, Wm. H. Crane in George Ade's new comedy, The Senator Bedloe.

It is seldom, indeed, that one has a chance to see such a delightfully refreshing comedy as The Pam, which William Faversham and Julie Opp are offering this week at the Auditorium (1-4). The Fayershams are regular visitors to Baltimore, and their annual engagement is an event which is always looked forward to with much pleasure. Next week, Margaret Illington.

Another big bill is provided this week at the Maryland, and Manager Schanberger need have no fear of a falling off in business with the high-class acts which he is offering. The bill is headed by Eddie Leonard and Edwin Holt and the while others are Barry and Wolford, Meredith Sisters, Al Rayno's Bulldogs, Bertie Herron, Apdale Brothers, and Loveberg's Operatic Festival as an extra feature.

The Boston Players are delighting their patrons at the Savoy with the Man of Mystery, and, judging by the size of the houses, the patrons are well pleased with this class of play.

McFadden Flats at the Holliday Street Theatre is amusing the patrons this week, and is likely to do big business, as it is a popular attraction.

At the Gayety Theatre the attraction which opened 6 was The Bowery Burlesquers, which will be on view for the rest of the week, to be followed by the Vanity Fair co.

The Wise Guy in Society holds the boards at the Monumental for a week, and is followed by The Moulin Rouge co. I. BARTON KREIS.

HAGERSTOWN.—ACADEMY (Charles W. Perry): Vaudeville Feb. 27-4. Delmore and Ralston, Emmeline, Quinn Brothers and Madison, Puddenfort's Tour Across Isthmus of Panama, Arthur Lee, Chaills and Chaills, Renee Graham, and the Roof-Garden Trio; big business; good bill and pleased. The Cow and the Moon 7. The Rosary 9.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Elks' Minstrels Feb. 23 (benefit); good performance and business. Moulin Rouge Girls 9. George Shiney 11. Blue Mouse 18. Black Patti 20. Red Mill 25.

CUMBERLAND.—MARYLAND (William Cradon, res. mgr.): Vaudeville and pictures Feb. 20-4; business excellent. The Rosary 6. The Cow and the Moon 8.——ITEM: Second concert of the Cumberland Festival Orchestra 27.

MASSACHUSETTS.

SPRINGFIELD.

Madame Sherry Drew Three Capacity Houses—Many Fine Attractions Here.

February is the month of revelry for Springfield amateurs, and closing the month's activities in the line were the fine performances of the Calhoun Club minstrels Feb. 21, 22, and the Hampton Club's Pied Piper of Hamelin 24, 25. The Calhouns are close to the professional class—they have been doing it to capacity for six years. E. N. Richards, A. O. Sanford, and W. W. Benson were prominent among the able entertainers. The Boston Opera co. gave a fine performance of Aida 23, with Carmen, Melis and Constantino in leading roles, and Howe's pictures 25. Filled the theatre at higher prices than the ten motion picture houses in town charge. The big things came thick and fast week 27-4, beginning with three capacity houses for Madame Sherry 27, 28. "Every little movement" toward the box-office was not for the Maiame, however, for Billie Burke came next with her dainty playlet, The Philosopher in the Apple Orchard and Suzanne, in both of which her winsome personality was a surpassing charm. Lumson Hare and George W. Anson were notable. Wilton Lackaye brought his new play, The Stranger, 2, and it was a tremendous hit. Such applause has not been heard in the theatre for several weeks. Mr. Lackaye carried his part in the Dazey melodrama with convincing art, and Frank Burbeck, H. S. Northrup, F. M. Kimball, and Harry O. Stubbs were especially able among the assistants. Coming are Viola Allen in The White Sister 3. The Dollar Princess 4. Robert Mantell 6-11 in Shakespearean repertory. Isadora Duncan, with Walter Damrosch and New York Symphony Orchestra 13. Otis Skinner in Sire 15. Seven Days 16, 17. Prince of Pilsen 18.

Poli's week 27-4 put up an extra strong bill for the opening of the Lenten season. Onalp, with his aerial revolving piano, was the headliner and set the town guessing. Pat Rooney and Marion Bent were favorites who were hardly permitted to leave the stage, and Flo Irwin and co. in At the Ball were close followers. Others were the Kristoffy Trio in operatic selections, the Valerie Bergere Players in What Happened in Room 44, the Razos, and Pauline Moran.

The Gilmore showed in its renewal of burlesque that the town is hungry for that form of entertainment. The Rose Sydell London Belles, opening 20, turned people away for several of the six performances. Caught in Mid-Ocean was turned down by the Mayor for last half of that week, but Hal Reid will be pleased to know that his Human Hearts got by all right, following the Behman Show, which had first half of week 27-4.

The successful performance of The Pied Piper of Hamelin, under the auspices of the Hampton Club, in which 200 people took part, was largely due to the untiring work of Mrs. Walter Mulligan, Margaret Eager, and Robert Barton. EDWIN DWIGHT.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): A Texas Ranger Feb. 22, matinee and night; poor co. and production, to large attendance. The Climax 24, 25, matinee 25; co. of exceptional ability. Juliette Atkinson is a bright, cheery little person, and played the part of Adelina in a most captivating manner. Theodore Kehrwald plays the part of the Music Teacher in a most artistic manner. It is a fine bit of character acting. Walter Dale plays the part of Pierro well. He is a musician, too, and plays the piano throughout the action of the piece with much skill. J. Harvey as Dr. John Raymond gave a strong performance of the part; one of the best plays seen here in years. Perfect satisfaction to good attendance. Caught in Mid-Ocean 2-4. Seven Days 9. Madame X 10.——SAVOY (Charles E. Cook, res. mgr.): A fair bill 27-4: featuring La Siren and La Diva Venus, Ross and Ashton, Eddie Herron, Harry Stone and Madge Douglass in Me and My Friend, Lee and Allen, Doc Howard O'Neil, Marie Sparrow, Eddie Redway, Gertrude Lawrence, Mike Dynan, and Jack Scott in Moon Flowers to excellent attendance.——BIJOU (L. M. Boas): Bill 23-25: Mr. and Mrs. Wheeler.——ITEMS: As the result of falling from a hotel chair while asleep his face coming in contact with a red hot stove and afterward attempting to get relief from the pain by putting snow on his face, Everett Aldrich, character man and comedian, with the Pariello Stock co., is lying in the General Hospital at Macleod, Alberta, N. W. T., suffering from a very bad case of blood poisoning and is not expected to live. Mr. Aldrich was at one time a member of the Burke Stock co., Fall River, Mass. His mother resides here at the present time.—To Barnes and Crawford, who appeared at the Savoy 20-25, belong the honor of scoring one of the greatest successes ever attained by any team in the history of the theatre. Mr. Barnes is destined for better things in the near future.—The news of the death at her home in Hoboken, N. J., of Elizabeth Bannister (Frankie Emmett) was received in this, her home city, with many expressions of regret. Miss Emmett was born here, receiving her education in the public schools. She was well known and had many friends here. She is survived by two brothers who reside here. W. F. G. E.

NORTHAMPTON.—ACADEMY (B. L. Potter): A Texas Ranger Feb. 25, matinee and night; moderate attraction. Viola Allen 27 canceled. The Climax 4. Russian Dancers 8.——CITY HALL: The Private Secretary, by High School Seniors, 25-27; very well done and made a great hit; filling the hall two evenings.——ASSEMBLY HALL, SMITH COLLEGE: Delightful Kipling Recital by Henry J. Hadfield.——ITEMS: Count Albert Apponyi, the Hungarian statesman, with a number of attendants visited the city 1, and spoke to an audience of about 2,000 at Smith College on "The Difficulties of Permanent Peace Organization."—The old play of The Prive Secretary had three performances in this city in less than a week. The High School Seniors were somewhat disheartened when the James Bancroft co. was booked at the Academy a few evenings previous to their production at City Hall, but the city gave the school play such support and commendation as high school dramatics never have won here before. The amateurs were trained by Misses Brewster and Derby, of the English department of the school.—Chances to buy tickets for the Russian Dancers were sold at auction at the Academy on the evening of 1, and the price of all seats has been raised to a degree to make possible the appearance of such a high price attraction in a house of such limited seating capacity.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Joseph J. Flynn's Stock co. for its third production gave The Christian Feb. 27-4 to large and satisfied audience. Cameo Kirby 6-11.——COLONIAL (John F. Adams): Golden Troupe, Mr. and Mrs. John Allison, Charles and Fanny Van, James F. McDonald, Four Solis Brothers, Louis Guertin, and Farrell, Taylor and Clark 27-4; good bill and business.——BROADWAY (Will H. Stevens): The new resident stock co. to be known as the Dorner Players began an indefinite engagement 27, opening in The Cowboy and the Lady. The co. is headed by Willis Granger and Edyth Totten, and made a very favorable impression on the large audience. The Charity Ball 6-11.

BROCKTON.—CITY (W. B. Cross): Gertrude Dion Magill and co., Mrs. Sheridan-Welch, George Barcley, Prince and Virginia, and the moving pictures Feb. 27-1; full houses. The Girl in the Taxi 8, 9. Madame X 20.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in The Lion and the Mouse 27-4; opened to capacity and gave good performance. Jack Chagnon as Ryder, Sr., and Al. Warner as the Son deserve mention for good work. Marie Horton as Shirley Rossmore made a hit, and did the best work she has done in this city. The Boys of Co. B 6-11.——SHEEDY'S (J. L. Owens): McCabe and Vogal, Emily Scudder, Phil Morton, and the motion picture; good business.

FITCHBURG.—CUMINGS (George H. Hill): Anglo Saxon Trio, International Trio, Williams and Rose, Gilbert Losee, and the pictures to good business Feb. 23-25. Cumings Stock co. opened 27 with The Man on the Box to a packed house; the entire co. proving capable. The Sword of the King 2-4. The Great Divide 6-8. Wages of Sin 9-11.——BIJOU (Harold F. Jackson): Walters and Violet, Morgan and Morgan, Chassino, George O'Malley and His Novelty Girls 23-25 to full houses; pleasing bills. Robert Hudson and co. in Old Folks at Home 27-4. The Mascagnis, the Pekin Trio, the Three Leibegs 27-1; fine show, to packed houses.——ITEM: License was granted 1 to Buffalo Bill's Wild West and Pawnee Bill's Far East to show here May 23.

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LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. Feb. 20-25 (except 22) drew well. Seven Days 22; capacity.——MERRIMACK SQUARE (J. F. Carroll): The Broncho Busters, Adele Von Ohl, Estelle Adams, 20-25; capacity.——HATHAWAY (Roy Applegate): Donald Week Stock co. in The Girl of the Golden West 20-25; capacity.

PITTSFIELD.—COLONIAL (James P. Sullivan): A Texas Ranger Feb. 17, 18 pleased good business. John Drew in Smith 22; capacity. Damrosch's Orchestra 24 pleased large audience. The Flaming Arrow 25. Madame Sherry 4. The Girl from Rector's 13. Stanley's Minstrels 14. The Easiest Way 15. Seven Days 18. Red Mill 21. The Spendthrift 24.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Athol High School Senior play, Miss Hobbs, Feb. 24, pleased good business. A Texas Ranger 27; fair co.; very good business. The Climax 3. Young-Adams co. 6-11. Taylor Stock 13-15. Knights of Columbus play. A Woven Web, 17. Polly of the Circus.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. Feb. 27-4 in Paid in Full; house sold out at each performance; special mention should be given to Mr. Jeffrey.——OPERA HOUSE (Mr. Grossman): A fine bill of vaudeville 27-4 to good business.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): The Girl from Rector's Feb. 24 pleased a fair house. The Rosary 27. The Time, the Place and the Girl 1. The Red Mill 4. Leigh De Lacy Stock co. 6-11.

MICHIGAN.

PORT HURON.—MAJESTIC (J. W. Brennan): The Mikado (benefit local Lodge of Elks) Feb. 22, 23; capacity each night. Walker Whiteside in The Melting Pot 25; splendid performance, to good business. The Goddess of Liberty 26 drew good houses at both performances. Al. H. Wilson in A German Prince 4. Coming soon: His Last Dollar and Madame X.——CITY (Sam Hartwell): Imperial Stock co. 28-4; good business all week. A Stubborn Cinderella 12.

KALAMAZOO.—FULLER (W. J. Donnelly): Al. G. Field's Minstrels Feb. 23; always a strong favorite to capacity house. Edward E. Dorle co. 27-4 (except 2) presented We Are King, The Game, The White Squadron, Sherlock Holmes, An Educated Indian; splendid co., to good business. The Arcadians 2. Baby Mine 7.——ACADEMY (B. A. Bush): The Sheehan English Grand Opera co. in Il Trovatore 3. Honeymoon Trail 4.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Cutter Stock co. had a very successful engagement Feb. 20-25; giving good satisfaction, to good business. Plays: Thorns and Orange Blossoms, Fool of Fortune, Wife in Name Only, St. Elmo, Beyond the Border, My Wife's Divorce, and What a Woman Will Do. Al. H. Wilson, with a good co., 28; gave excellent satisfaction, to very much crowded house. Honeymoon Trail 7. The Spendthrift 13. Golden Girl 16.

BATTLE CREEK.—POST (E. R. Smith): Field's Minstrels Feb. 22 pleased big business. His Last Dollar 23; fair co. and business. Paid in Full 25; very good business; fair co. The Alvarado Players 26-28; good business. Plays: Captured by Wireless, The Price of Silence, St. Elmo, Murray-Mackey Stock co. 5-11. The Golden Girl 10. The Chocolate Soldier 14.

COLDWATER.—TIBBITS (John T. Jackson): Thomas McClary Feb. 22 delighted a full house with The Mission of Mirth. Santanelli pleased fair audiences 23-25. Cutter Stock co. 27-4. The Wolf 7. The Isle of Spice 16. Sidney Landon, character delineator, 21. The Cow and the Moon 23. The Commuters 30.

ESCANABA.—OPERA HOUSE (P. M. Peterson): The Flora De Voss co. Feb. 19-21; immense business. Madame X 3. Miss Nobody from Starland 5.——ITEM: St. Anne's Dramatic Club offering 21 pleased full house.

JONESVILLE.—NEW THEATRE (N. H. Widger): The Isle of Spice 17. The Cow and the Moon 21.

CALUMET.—THEATRE (J. D. Cuddihy): Willard Mack and Maud Leone Feb. 21 in God's Country; played to a large, satisfied audience.

MINNESOTA.

ST. PAUL.

Zelda Sears Scored High at the Metropolitan—Olive Vail at the Shubert.

The Sweetest Girl in Paris had excellent business at the Metropolitan Feb. 23-25. Cathryn Rowe Palmer bobbie skirted into favor with her

song, "I Want a Man," and Trixie Friganza's "Don't Forget the Number" and Fred Bowers' "I Love 'Em All from A to Z" proved just as popular. Zelda Sears scored an artistic triumph in The Nest Egg 26-4. The supporting co. was admirable. The Virginian 5-11. Montgomery and Stone in The Old Town 12-15. Yiddish Opera co. 16-18.

Miss Nobody from Starland did well at the Shubert 23-25. Olive Vail, Bertee Beaumonte, Katherine Witchie, Lawrence Comer, Ralph Riggs, and Joe Niemeyer were extremely popular and every song number was encored. Jefferson De Angelis in The Beauty Spot came 27-1. The scenery showed the effects of much travel and the fair-sized audience were not over-enthusiastic. David Kessler 6-8. Mary Mannering 9-11.

At the Mercy of Tiberius, with Eleanor Montell, a great favorite here because of her excellent work with James Neill's co. during Summer seasons, was the drawing card at the Grand 26-4. Minister's Sweetheart 5-11. Cat and the Fiddle 12-18.

Walter D. Greene, remembered here for his work with the Woodward Stock co. during the late Fall of '98, appeared at the Orpheum in The Suspect 26-4. Selbit's Spirit Paintings, Four Vanis, Melnotte Twins and Clay Smith, Cross and Josephine, Lee Lloyd, and Force and Williams completed an unusually strong bill.

The Brigadiers, with The Girl in the Balloon, is the Star attraction 26-4.

Marcella Marion, McCall, Trio, and Lew Steffina are prominent in the Majestic bill 27-5.

Mrs. Huebner-Dukes was soloist at the eleventh popular Symphony concert, matinee, 26.

Leland Powers recited The Prince at the People's Church 28.

Aurelia Wharry and the Czerwonky Quartette appeared at the St. Paul Hotel 27.

Frank Dana, Jr., who will be remembered by many in the theatrical profession as director of the Metropolitan Opera House orchestra in Minneapolis, died at his home here 24. It was the symphony concerts of the Dana orchestra that cultivated the high musical ideal which eventually resulted in the formation of the St. Paul Symphony Orchestra. JOSEPH J. PFISTER.

MINNEAPOLIS.

The Nigger Presented in Stock for First Time—Katherine Drew Did Good Work.

Quite the event of the week was the first stock performance anywhere of Edward Sheldon's The Nigger, which signalized the return of Lee Baker and Edith Evelyn and the opening of the new Lee Baker Stock co. Not only was the production the best stock performance ever seen locally, but it was notable for Lee Baker's remarkable drawing of the part of Phillip Morrow, a role that he dominated with wonderful surety and distinction. Nothing that Mr. Baker has ever done here approaches his virile work in the role, and it ranks with some of the finest acting seen here in many a day. Edith Evelyn invested the colorless part of Gerogie with much personal charm. Burke Clarke was admirable as Clifton Noyes, and Louise Farnum did the best work of her local career as the old colored mammy. The play was beautifully staged. The House Next Door follows.

A return engagement of The Virginian at the Metropolitan was enlivened by the appearance of Katherine Drew, a local society girl, as Mollie Wood, on two evenings. The affair was a distinctly social event, with the debutantes of the season as ushers and many box parties. However, little Miss Drew did such excellent work and fitted into her surroundings with such ease of manner that she is to play the part for two performances in St. Paul next week. Earle Ryder is the new Virginian, while the others have nearly all been seen here before. Next week, Zelda Sears in The Nest Egg.

At the Shubert, Miss Nobody from Starland returned for a half week's engagement, and was followed by Jeff De Angelis in The Beauty Spot, which pleased last season. The only change in the co. is that of the part formerly played by Isabelle D'Armond and now assumed by Florence Martin. Mary Mannering in A Man's World and David Kessler in Yiddish plays follow.

At the Bijou, an excellent co. headed by Escamillo Fernandez pleased mightily in The Wolf. Tom Burrouxhs as the Scotchman and William Crimmans as McDonald also deserve special mention. At the Mercy of Tiberius, with Eleanor Montell, follows.

The Orpheum bill was headed by Bert Coote and included Coleman's Trained Animals, Taylor, Kransman and White, Callahan and St. George, Alexander and Scott, Work and Ower, and Christy and Willis. The Salambos headed the Unique bill, and Barrett and Mathews in Casey's Last Fight performed a similar service at the Miles. The Dewey harbored Dave Marion and his Dreamland Burlesquers, while Singer's Serenaders, with Rinaldo, held forth at the Gayety. CARLTON W. MILES.

DULUTH.—LYCEUM (C. A. Marshall): H. W. Pierce and co. present Willard Mack and Maude Leone in four one-act playlets written by Mr. Mack—viz., Kid Corrigan's Romance, The Strike Breaker, The Open Range, and When Lee Surrendered Feb. 19: these sketches were well received by good patronage. Madame X 24, 25 was truly the year's sensation for Duluth's theatre calendar. Played to S. R. O., and received much favorable comment from both press and public. Mabel Montgomery as Jacqueline revealed wonderful ability, and the work of Frederick J. Burt as Louis Florlot and of Frank Wright as Raymond Florlot were also worthy of particular mention. The Mack-Leone Players in Salomy Jane 26-4 is proving immensely popular, and Miss Leone and Willard Mack, as well as their associate players, are doing some of the best work of their Duluth records in this production. The scenic effects, which are very handsome and elaborate, are the work of Artist Wegner, local scenic artist for this theatre, and are creating much favorable comment.

OWATONNA.—METROPOLITAN (Charles Servatius): The Rosary Feb. 21 to small house; co. fair. Bohumir Kryl Concert co. 22; best concert ever staged in Owatonna to medium-sized house. The County Sheriff 24; poor co., to fair house. The Sunny South 13. Paul Gilmore in The Bachelor 14.—ITEMS: W. F. Gage, lessee of the Metropolitan, announces that beginning shortly he will play motion pictures nightly at that theatre, closing the pictures on nights when he has regular bookings.—James Latham, who last week sold his interest in the Gem Motion Picture Theatre here, has acquired an interest in the Imperial Theatre at Osage, Ia., and gone there to assume the management of the house.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Lew Dockstader Feb. 24 pleased capacity. Buster Brown 1. The Girl in the Taxi 2. Hans Hanson 4. Polly of the Circus 7. Bright Eyes 15. Blanche Walsh 16. Beverly of Graustark 20. Robert Edeson 22. James K. Hackett 23. Louis Mann 24. The Traveling Salesman 28. Henry E. Dixey 29. Grace Van Studdiford April 1. Sarah Bernhardt 5. Flirting Princess 18. Chocolate Soldier 20.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): Lew Dockstader Feb. 23, with his different minstrels, pleased large house. Adelaide Thurston 24 in Miss Ananias to small but well-pleased crowd. The Girl in the Taxi 27, matinee and night, to small business. The Newlyweds 28. Madame Sherry 2.

MISSOURI.

KANSAS CITY.

Montgomery and Stone Always Welcome Here—Marie Dressler at the Shubert.

Montgomery and Stone in The Old Town packed the Willis Wood nightly Feb. 26-4, and the huge audiences were immensely pleased with the offering. This clever team is a big favorite here, as elsewhere, and are always assured of a hearty welcome. An excellent co. in support also pleased, Allene Crater, Flossie Hope, Charles Dix, Melville Stewart, and Eloise and Genevieve Reed deserving special mention. The production was attractively staged and costumed. May Robson 5-8, Raymond Hitchcock 9-11.

Marie Dressler in Tillie's Nightmare was the Shubert offering 26-4, playing to excellent business. The play was seen here last season before its New York presentation, but has undergone many changes for the better since that time, although it scored heavily then. The present engagement was also a decided hit, as was testified to by the fact that the theatre was more than well filled at each performance. Miss Dressler was even funnier than before, if this is possible. Phyllis Gordon and Lottie Fremont are two new members of the co., both pleasing, while the work of Clarence Harvey, Horace Newman, Chas. H. Bowers, and George Gorman was worthy of note. Bertha Kalich in The Kreutzer Sonata 5-11.

The Grand had Polly of the Circus 23-4, and, although seen here several times before, this was the first presentation at popular prices. Edith Speare, in the name part, was most effective in the role and won enthusiastic applause. A capable co., in support and the original settings made the play on a par with original presentations. The Merry Widow 5-11.

The Gillis had The Cowpuncher 26-4, and, as is usual with the Western play, it pleased immensely. Harry G. Bannister headed the presenting co. and found ready favor with the big audience. Montana 5-11.

Sam Chip and Mary Marble headed the Orpheum bill 26-4, and the two clever little people were a most decided hit in their sketch, Old Edam. Other acts on the bill were entertaining, while the usual large audiences were present throughout the week.

The Gayety had The Follies of New York and Paris 26-4, playing to a very satisfactory week's business. Charles Howard was featured and won the usual favor in the chief comedy part. Irwin's Big Show, 5-11.

Billy Watson's Famous Beef Trust held the boards at the Century 26-4, opening to two big Sunday audiences. Billy Watson came in for the usual applause, while his supporting co. numbered several very clever entertainers. The Rollickers 5-11.

The Sullivan-Considine Road Show was the Empress attraction 29-4, playing to excellent business. No headliner was billed, but the following acts all found favor: Seven Zingari Sisters, Happy Jack Gardner, Foster and Foster, Rekhoff and Gordon, T. Nelson Downs, Charles Hitchcock, and Celest.

Manager Earl Steward, of the Shubert, states that his theatre will likely stage ten weeks of light opera, beginning May 15, the close of the regular season. A stock opera co., made up principally of members of The Chocolate Soldier organization seen here recently, is being organized, and if the present plans mature the venture will be made. Kansas City is very partial toward this form of entertainment and if a capable co. is secured it should be highly successful.

Joseph Hoffman, will be the feature of the W.-M. concert, to be held at the Willis Wood 17. D. KERDY CAMPBELL.

ST. LOUIS.

The Merry Widow, A Broken Idol, and The Lily All Pleased Good Business.

The Merry Widow returned to the Shubert Feb. 27-4, with Frances Cameron and George Demerel, Harry Burgess, Maybelle Arsella, and Arthur Wooley. Co. scenery, and costumes good.

At the Century A Broken Idol returned for a prosperous week. The cast included Perle Barti, Silence Towers, Sidney Stone, and Earle Dewey.

The Olympic offered The Lily with Nance O'Neil, Charles Cartright, and Julia Dean; co. excellent throughout.

The Garrick drew wonderful patronage last week to see Bertha Kalich in The Kreutzer Sonata. Miss Kalich was convincing, and she was ably assisted by Frank Losee, Raphael Friedlander, and Mabel Brownell.

The American hailed Fiske O'Hara in The Wearing of the Green. Mr. O'Hara's voice and presence were very pleasing. Co. good.

The Imperial Stock co. at the Imperial produced Daudet's Sapho in excellent fashion. Jessaline Rodgers scored a very good one hundred and first portrayal of the title-role. Co. rose to her standard.

The actor-author, Harry D. Carey, was seen at Havlin's last week in his Western drama, A Play Without a Title; Havlin's, White Captive. FRED L. DOYLE.

ST. JOSEPH.—SHUBERT (Harry C. Fitzgerald): The Honeymoon Trail Feb. 19; well presented. Fred Wyckoff was perfection in the leading comedy part; business fair. Madame Nazimova in The Comtesse Coquette and A Doll's House 20, 21; excellent co. and productions; business fair. Girls 22, 23 by a capable co.; pleased fair business. A Broken Idol 24; good co. and production; pleased fair business. Maxine Elliott in The Inferior Sex 27.—LYCEUM (C. U. Philley): Polly of the Circus 21, 22 pleased crowded business. A Minister's Sweetheart 19, 20; well received by fair business. Billy Watson's Extravaganza 23-25 pleased crowded business. The Newlyweds and Their Baby 26-1. The Rollickers Extravaganza 2-4.—ITEMS: C. U. Philley, manager of the Lyceum, has arranged to present K. and E.'s Ben-Hur at the Auditorium 9-11. This is the first time the Auditorium has been used for regular theatrical attractions.—J. C. Williamson, of Australia, and was well received.

Nana, the Parisian whirlwind dancer, shared headline honors with Molly Fuller and Staley Berbeck and co. at the Princess.

The Columbia's bill included Tom B. Morrissey and Anna B. Rich, Edgar Allen Woolf's A Call for Help, in which Felice Morris and co. did excellent work.

A one-act play, Home, written by Fanny Hurst, a clever graduate of Washington University here, was premiered Feb. 20-27, at the Columbia. The playlet as put on by Miss Hurst and Melville Burke, of St. Louis, was excellently received.

Bills this week: Shubert, Marie Cahill in They Forgot; Olympic, Madame Bernhardt in repertoire; Century, Ruth St. Denis; Garrick, Douglas Fairbanks in The Cub; American, Edna Aug in Chorus Lady; Imperial, Imperial Stock co. in

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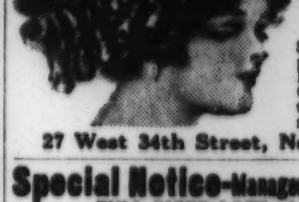

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NEW YORK CITY

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lia and New Zealand, will be present to witness this production.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Harrison Stock co. Feb. 20-25; good co. and fine business. Plays: Mr. Jim Bailey, The Signal Fire, The Higher Law, The Price of Wall Street, A Play Without a Name, In Love With a Thief, The Counterfeiter's Daughter, The Lion and the Mouse 1. The Newlyweds 4. May Robson 10. Henrietta Crosman 17. Sins of the Father 21.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard): Whitney Opera co. in Chocolate Soldier Feb. 16; tickets sold at premium and house jammed one performance. Girl from Rector's 2.—JOPLIN (Claude Thornton): Elks' Minstrels (local) 14, 15 pleased good houses. Benilar 22-25 and matinee to crowded houses every performance; people turned away. Traveling Salesman 27.

HANNIBAL.—PARK (J. B. Price): Fiske O'Hara in Wearing of the Green Feb. 24; good co. business fair. The Honeymoon Trail 25 pleased two fair houses. Al. G. Field's Minstrels 1. Henrietta Crosman in Anti-Matrimony 4. The Newlyweds and Their Baby 6.

KIRKSVILLE.—HARRINGTON (H. S. Swaney): The Isle of Spice Feb. 24 large and well-pleased audience. Honeymoon Trail 21; best musical offering of season.—AIRDOME (H. S. Swaney): Opens with permanent stock co. May 29.

MOBERLY.—HALLORAN'S (F. Halloran): Sharpley Theatrical co. Feb. 27-4. Howard Vaudeville co. 6-10. Panama Girl 11. Breckenridge Stock co. 13-18.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Classmates Feb. 25; excellent co., to good business. Choral Club (local) 1. Sis Perkins 18. Widow McCarty 20.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Sidney Drew 5. Polly of the Circus 10. James T. Powers in Havana 22. The Girl in the Kimono 30.—FAMILY (Dick P. Sutton): Closed for one week. Stock co. playing in Great Falls 26-3. Back to Family Theatre here 4-10 in Tempest and Sunshine.

NEBRASKA.

OMAHA.

The Importance of Being Ernest Well Presented by Local Talent—Other Attractions.

The amusement-loving public of this city would find this a very dull week, but for the Automobile Show at the Auditorium and an unusually good amateur performance at the Brandeis where The Importance of Being Ernest was given by local talent Feb. 17 to an audience that completely filled this beautiful house.

Harney Gilmore was the regular attraction at the Brandeis 18-21, playing at popular prices to fair business. Managers Burgess and Woodward have The Virginian 22-25. May Robson 26-1. Montgomery and Stone 5-8. The Lion and the Mouse 9-11.

At the popular Gayety Jack Singer's Serenaders opened to the usual Sunday audience 19, and business continues excellent, great numbers being attracted by the wonderful performance on the violin of Rinaldo. Queens of the Jardin de Paris 20-4.

The Krug has Billy Watson's Beef Trust 19-22. Business is good. The Rollickers 26-1.

The Orpheum programme for week of 19 is: Work and Reinhold Ower, Hess-Munro and Powell, Callahan and St. George, Grant and Hoag, Hymack, Tom Waters and Maud Roches' Monkeys.

The American has Guice and Cherry, Edna Whistler, Claude Golden, Sally and Hussey, and Murphy and Willard 19-24.

Eva Lang co. is giving Charley's Aunt week of 19 at the Boyd, with Wildfire underlined. The latter named play being the one selected by ballot by the different audiences.

J. RINGWALT.

LINCOLN.—OLIVER (F. C. Zehrung): A Broken Idol Feb. 21, 22; good co. and business. Girls 24, 25; good, to good houses. Maxine Elliott 28. Queen of the Highway 1. The Rejuvenation of Aunt Mary 2. University Glee Club 3. Ben-Hur, 6-8.—LYRIC (L. M. Gorman): Wildfire 20-25 drew good houses.—ORPHEUM (H. E. Billings): An extraordinarily good bill for the week headed by Hart's Bathing Girls resulted in the heaviest week of the season.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Broken Idol Feb. 19; splendid, to good business. House of a Thousand Candles 8. Paid in Full 12.

NORFOLK.—AUDITORIUM (M. W. Jenks): Ole Oleson Vaudeville co. Feb. 20-25 to fair business. Girls 28.

FREMONT.—LARSEN (W. A. Lowry): Girls Feb. 27. The Rosary 6.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Seven Days Feb. 27; more than pleased big business; excellent co. and performance. Red Mill 2 delighted good business; deserved better; co and performance above the average. Girl from Rector's 6. The Spendthrift 14. Flaming Arrow 18.—ITEM: The Orpheum, Lyric, and Clement drew big business with vaudeville and pictures 27-4.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Time, the Place and the Girl Feb. 23; medium house; pleased fairly well. Phil Ott's Comedians 24, 25; fair business; medium satisfaction. The Red Mill 27; fine attraction; fair attendance. The Hoyt Musical Comedy co. 2-4. The Girl from Rector's 7. The Girl in the Taxi 16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Howe's pictures Feb. 24; good business; better pictures than ever before.

NEW JERSEY.

JERSEY CITY.

The Week's Offerings Range from Shakespeare to Rural Drama—Business Good.

Beulah Poynter made her first appearance in this city at the Majestic Feb. 27-4 in The Little Girl That He Forgot to very good business, and she and her co. made a hit. The play is well staged. Thomas E. Shea 6-11. The Spendthrift 13-18.

Shakespeare had an inning at the Orpheum 27-4, when the Spooner Stock co. appeared in Romeo and Juliet to packed houses. At some of the matinee performances may were turned away. The production was a most pretentious one, and careful attention was paid to all details. Edna May Spooner as Juliet was charming, and in the balcony scene and just before she takes the sleeping potion was at her best. Conductor Jacob Brunner arranged appropriate music for the production. Glittering Gloria 6-11. Robert Emmet 13-18.

Mrs. Mary Gibbs Spooner has returned from a trip East, where she went to see her mother. Charles E. Blaney, of the Spooner-Blaney co., has leased the Metropolis Theatre, New York city, for a term of years, for the installation of a stock co., of which his wife (Cecil Spooner) is to be the star. If the people want it the two cos. may alternate between here and New York. The March reception will take place here on the stage after the matinee performance 7. Tea and souvenirs will be offered the guests.

Miner's Americans were at the Bon Ton 23-25 to very good patronage. Teddy Simonds and his pathetic act, The Golden Wedding, were the leaders. The Bohemian Burlesquers came 27-1 to fine business. Andy Gardner and Ida Nicolai were the leaders, supported by a good co. Frankie Burns, the bantam weight champion of the world, was an extra attraction, and met a different man at each performance. The World of Pleasure 2-4. The Imperials 6-8. Star Show Girls 9-11.

Jersey City Lodge of Elks decided at its meeting 27 to purchase a site on the hill section of this city, and erect a new clubhouse. The work is to be accomplished inside of eighteen months.

James H. Curtin, president of the Western Burlesque Wheel, was a visitor here 26 at the meeting of Jersey City Lodge, No. 24, T. M. A.

Thomas E. Shea's repertoire during his engagement here at the Majestic will include A Soldier of Fortune, The Bells, Dr. Jekyll and Mr. Hyde, and A Self-Made Man.

The Wolfe Tone Club (Clan-na-gael) will have its annual show at the Majestic 5, when an excellent Irish programme will be offered.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The sixth annual performance of the Burnt Cork Minstrels Feb. 22, 23; surpassed all previous efforts and drew capacity houses. Among those who took part were Edward Carman, Benjamin Cook, J. Park McConnell, Eugene Latta, Erwin Cobb, and Harold V. Holmes, C. Gauntt Holmes, W. Leon James, Joseph H. Matlack, Clarence E. Smith, Charles L. Penimore, Halsey Holmes, William B. Smith, Messrs. Cook and McConnell. The orchestra, under the able direction of Arthur Dearborn, were the recipients of the warmest praise. They included Joseph Probasco, Harry Rogers, George Bailey, Elwood Russell, John Rodman, Arthur Sloan, Rufus Troxell, Horace Purdy, Ralph Worsman, and Norman Burr. A uniformly good bill of vaudeville and pictures attracted good business 16. Among the entertainers were the Hasings, the Manning Trio in "Troublesome Servants," Anderson and Reynolds, Watson and Bandy, the Great Santell, and Lyon, French juggler.—ITEMS: Manager Church, of the Majestic, has introduced daylight pictures.—Mr. and Mrs. Harry Morphet were in town 19.—The Commercial Printing Co., of which Joseph R. Cheesman, of the Auditorium stage staff, is part owner, has been taken over by the Daily Enterprise co., which recently changed hands.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): The Soul Kiss Feb. 27-1, and it proved to be very acceptable and pleased good numbers. As the Sun Went Down came 2-4; was accorded a hearty welcome and good patronage. Rose Melville comes 6-11 in Sis Hopkins. Beulah Poynter in The Little Girl He Forgot 13-18.—OPERA HOUSE (John J. Goetchius): Presented Paid in Full 27-4 to good attendance; co. pleased. The Traveling Salesman 6-11.—MAJESTIC (W. H. Walsh): Drew good houses with a clever vaudeville bill headed by Frank Fogarty and Charlotte Parry.—EMPIRE (A. M. Bruggemann): Presented its usual vaudeville offering to good business. The bill: Down and Gatchell, Cora Hall, the Stanleys, Cohen and Clifford, Hays and Palmer, and Le Maze, Quail and Tom.

TRENTON.—TAYLOR OPERA HOUSE: Mrs. Holmes presented her two new sketches, On the House Top and The Gossip, Feb. 27 to a large audience. To Serve the Cross 28 played to big business. Isador Duncan 1 and the Damrosch Orchestra pleased small business.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Ole Olsen pleased a small house Feb. 17. Richard and Pringle's Minstrels amused a capacity house 23. Bistold's Orchestra delighted a good house 26. Snow White (local) 28. Climax 7. The Girl from Rector's 13. The Great Chinatown Trunk Mystery 22. Randolph, magician, 23-25.—ITEMS: Richard and Pringle were forced to cancel their engagement in El Paso, Tex., 24, because of the Santa Fe Railroad failing to provide transportation in time for their engagement.—Bobby Fountain Shows, under canvas, have their paper up for their exhibition 1.

LAS VEGAS.—DUNCAN OPERA HOUSE (James S. Duncan): Ole Olson Feb. 23 to a poor house. Climax 2. The Time, the Place and the Girl 8. The Squaw Man 8.

NEW YORK.

BUFFALO.

Walker Whiteside Well Received at the Teck—Aborn Opera Company at the Star.

Walker Whiteside, after an absence of many years, was the attraction at the Teck Feb. 27-1 in The Melting Pot. No better production has been seen here this season and the star scored an emphatic success.

Aborn English Grand Opera co. in repertoire was at the Star 27-1, to excellent business and general satisfaction.

George Sidney in The Joy Rider packed the Lyric 27-1. Mr. Sidney is a very funny comedian and is surrounded with an excellent co.

At Shea's 27-1: Irene Franklin, J. C. Nugent, Charles Ahearn Troupe, Lew Auger, Hayliand and Thornton, Clifford and Burk, Luciano Lucca, Strength Brothers, and Kinetograph.

The Lady Buccaneers, with Joseph K. Watson, was at the Lafayette 27-1.

Marathon Girls, with Phil Sheridan, was at the Garden 27-1.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Isadora Duncan who appeared here Feb. 24 in conjunction with Walter Damrosch and New York Symphony Orchestra was given an ovation by one of the largest and most enthusiastic audiences of the season. David Kessler and Madame Malvina Lobel and Yiddish co. in The Wedding Day pleased a good house 28. The Russian Dancers, Mlle. Anna Pavlowa and M. Mikail Mordkin, 7. Viola Allen in The White Sister 14. Lytell-Vaughan Stock co. opens a long engagement 20 with Sweet Kitty Bellairs as the opening bill.—EMPIRE (James H. Rhodes, res. mgr.): Sam Howe and his lively Love Makers 23-25; offered one of the best burlesque bills of the season to packed houses. Columbia Burlesquers 27-1 served to draw full capacity audiences; giving a very satisfactory performance. Nellie Fierce won marked favor with her comedy songs. The College Girls 6-8. Star and Garter Show 9-11. Rose Sydell 13-15.—GAIETY (Oliver H. Staer): The Cherry Blossoms played a successful engagement week 27-4; two musical comedies were nicely presented, interspersed with a number of pleasing olio numbers. The Cozy Corner Girls 6-11.—ODD FELLOWS HALL: The Mendelssohn Club 23 attracted a large and brilliant audience. A programme of fine selections was offered under the direction of Dr. Frank Sill Rogers.—ITEMS: At Proctor's and Majestic theatres vaudeville and moving pictures entertained crowds 27-4.—Kitty Cheatham gave a drawing room recital at the Executive Mansion 24 for the entertainment of Governor and Mrs. Dix and guests.—Isadora Duncan, the famous classical dancer, who has many friends in this city, was a guest at the Country Club 25.—She Stoops to Conquer was admirably produced by the students of the State Normal College 24.—Pancoast Kidder and Mlle. Pauline Levy interpreted the principal roles in La Paix Chez Soi, a comedy presented 25, under the auspices of the Albany group of the Alliance Francaise.—Elisabeth Rose, Jack Sumner, Frank Rase, Will I. Amsdell, and Louis Haines, members of the Bert Lytell Stock co. here last season, for several months have been re-engaged to open with the Lytell-Vaughan Stock co. at the Hall the 20th.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Kirk Brown Feb. 23-25; excellent business; strong productions. Plays: Sowing the Wind, The Eternal City, Classmates, Brown of Harvard, The Sign of the Cross, and A Social Highwayman. Annie Russell and a competent co. in The Backsliders 1; large house. Conspicuous in Miss Russell's support were Cyril Keightley, Katherine Stewart, Margaret Wycherly, Oswald Yorke, and Orlando Daly. Jesse James 4. Aborn Opera co. 6.—MOZART (G. W. Middleton): Stanford and Western Players in The House of a Thousand Candles 27-4; capacity delighted. Emily Smiley scored as Marian Devereux. Allen Holuber was well cast as John Glenarm, and splendid support was contributed by Harry Wilgus, Egbert Munroe, Leona Soule, Anna Reeder, Maurice Stanford, Harry Love, Thurlow White, Eugene La Rue, and James Stemburg. Dorothy Vernon of Haddon Hall 6-11.—MAJESTIC (G. H. Ven Demark): The Parkieb Trio, George Thatcher, Wells and Adams, Greener and La Fose, Gus Fredericks, and Josef Samuels 27-4; strong, to large business.—FAMILY (C. W. Lawford): Mlle. Zara's Wild Animals, Johnny Fields, Jr., J. Farrell, and pictures 27-4; good bill and business.—ITEMS: The new and costly clubhouse of Elmira Elks was opened with appropriate ceremonies 1.—Charles Van Dyne, formerly manager of Rorick's Theatre, has recovered from a serious illness of a year's duration, and has been made manager of one of the road cos. playing Madame Sherry.—Alonzo Price, formerly comedian at Rorick's Theatre, has joined Excuse Me.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): John Drew in Smith made his annual appearance here Feb. 28-1. He was greeted by large and kindly disposed houses. His comedy was amusing, finished and refined. Isabel Irving and Mary Boland gave charm and intelligence to their respective roles. The Aborn Opera co. in repertoire of grand opera in English 2-4. The singers were all vocally efficient. Dominico Russo, George Pickering, Edith Helena, and Hattie Belle Ladd are among the principals. The Round Up 6-11.—BAKER (F. G. Parry): U. T. C. 27-1 drew well. The production was elaborate, singing and dancing were introduced to good effect. The Man of the Hour 2-4 was given by an excellent cast of players. Felix Haney, Gertrude Fowler, and Elliot Simms played convincingly; big business. My Cinderella Girl 6-8.—COOK'S (J. Hunt): The Blue Mouse 27-4 proved a strong magnet. Miss Hunt was an alluring Paulette. Mr. Sumner kept well within the character of Bollett. The other members of the co. were well cast and aided materially to the success of the piece. Wages of Sin 6-11.—CORINTHIAN (F. Strauss): The Star and Garter co. 27-4 presented the musical farce, The Flirting Widow. Abe Reynolds, Will Ward, and Alta Phillips are the principal funmakers and cause many laughs; big business.

E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Kirk Brown Stock co. played to a good week's business Feb. 27-4; a very attractive list of plays was presented, including Sowing the Wind, The Eternal City, Classmates, Brown of Harvard, A Social Highwayman, The Sign of the Cross, and Camille; Marguerite Fields was Mr. Brown's chief support; balance of the co. was unusually strong. U. T. C. 6. John Mason in As a Man Thinks 6. Aborn English Grand Opera co. 11.—MOHAWK (Charles T. Taylor): Divinity Duchess presented an entertaining programme 23-25, including May Walsh, Fanny and Kitty Watson; an exceptionally strong olio is carried. Robinson's Crusoe Girls, with Charles Robinson at the head, played to rather poor business 27-1. Columbia Burlesquers 2-4. Star and Garter 6-8. College Girls 9-11. Marathon Girls 13-15.—ITEM: The Majestic Theatre, after remaining dark for over two months, reopens 6 as a vaudeville house. As an opening feature Consul the Great will head the bill. George Underhill is resident manager of the house, which has been leased by Frank A. Keeney for a period of ten years.

NAT. SAHR.

SYRACUSE.—WIETING (John L. Kerr): The Elks' Minstrels (local) drew big houses Feb. 27, 28; the help of Johnson Burr, Jack Hamilton, Long Brothers, and George B. Williams, ex-professionals, raised the entertainment above the ordinary amateur standard. David Kessler's Yiddish co. in The Wedding Day attracted well 1. Leslie Carter 2-4. Pavlowa and Mordkin (return) 6. Aborn English Grand Opera co. 7, 8. Alias Jimmy Valentine 9-11.—BASTABLE (S. Bastable): John Drew in Smith pleased his admirers in large numbers 24, 25; Mary Boland in the title part was clever. The Man of the Hour did a good business 27-1 and was well played. U. T. C. 2-4. Billy the Kid 6-8. My Cinderella Girl 9-11.

E. A. BRIDGMAN.

OSWEGO.—RICHARDSON (William J. Ecclesson): Stetson's U. T. C. Feb. 21, matinee and night, drew the usual business. Seven Days (return) 22, matinee and night; good co. and business. Tully Marshall in The City 23; without doubt was one of the finest productions ever seen upon the Richardson stage. Mr. Marshall fairly outdid himself; supporting co. excellent. John Drew in Smith 27. Jesse James 28. My Cinderella Girl 2. College Girl 4.—ITEMS: "Thad" Wilber, well known in this city, who for the past eighteen months has been with Charles Roskam's Chicago Stock co., was in town 25, the guest of his mother. Mr. Wilber left 26 for Elmira, N. Y., to become a member of the permanent stock co.—Frederick Gillen, manager of the Stone Opera House, Binghamton, N. Y., was the guest of Local Manager Eccleson 26. Manager Gillen was warmly greeted by his many friends.

MIDDLETOWN.—STRATTON (O. B. Hathaway): Madame Sherry Feb. 24 delighted S. R. O. business; excellent co. Katzes-Phelan Musical co. 27-1, with matinees; good houses; well pleased audiences. George Over and Louise Horner in the leads exceptionally clever. Plays; Isle of Spice, Knight for a Day, Show Girl, and Coming Through the Rye. This excellent co. will always receive a warm welcome from Middletowners. Lyman Howe's motion pictures 6. Traveling Salesman 7. Texas Ranger 8. Vitagraph 9-11.

SARATOGA SPRINGS.—BROADWAY (J. G. Graul). Stetson's U. T. C. co.'s annual visit 2; matinee and evening to large and well-pleased audiences. Haymakers' Minstrels April.—PONTIAC (J. G. Graul): Good vaudeville was presented Feb. 24-2 by Farley and Prescott.

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Eddie Cantor, the Thrillers, M. F. Reynolds, the Brownings and Otto Derrick, Joe Daniels, Lloyd and O'Neil, Mae McGowan, Ward and Fulton, Umbolitz Brothers, and with illustrated songs and pictures drew good houses.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gilles): James James Feb. 25; fair business. Madame Schumann-Heink 28 pleased crowded house, even a part of the stage being used for seating purposes. Madame Schumann-Heink responding to several encores, and twice graciously shared the applause with her accompanist, Mrs. Katharine Hoffman, who added no small part to the success of the entertainment. The Whiteside-Strauss co. 6-11.

GLOVERSVILLE.—DARLING (Will E. Gaut): The Chauncey-Keiffer co. opened a week's engagement Feb. 27 in The Love Route before a crowd that simply packed the theatre to the doors; performances first-class; specialties good. Other plays: The Belle of Richmond, A Ward of France, His Majesty and the Maid, Anna Karenina, Will o' the Wisp, St. Elmo, and The Queen of the Ranch. Stetson's U. T. C. 8. Country Girl 11.

NEWBURGH.—ACADEMY (Fred M. Taylor): Myrkle and Harder co. closed week Feb. 30-25 in Captain Clay of Missouri. Lena Rivers, One Girl in a Thousand to good business. Madame Sherry 27 to S. R. O.; good performance. Moving pictures and vaudeville 28-1 to crowded houses; pleasing performances. Phelan Musical co. 2-4. Viol Allen in White Sister 8.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): David Kessler in The Wedding Day Feb. 27 pleased splendid audience. Stetson's U. T. C. 3, 4. Chauncey Keiffer co. 6-9. Viola Allen 10.—PROCTOR'S GRISWOLD (Guy Graves): High-class vaudeville and motion pictures 27-4 continue to draw and please capacity.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Lincoln Minstrels (local) Feb. 20, 21; did big business both performances and gave a splendid performance. La Dell-Fuller co. pleased fine business latter half of week.

PORT HENRY.—VILLAGE HALL (F. Peterson, bus.-mgr.): Phil Ott's Comedians Feb. 15 failed to appear or cancel. Bert La Mont in The College Girl and The Lady and the Prince 14, 15 to fair business. Toby Lyons in What Wright Left 18 (return). Elsie Baird, Mabel Goulding, and Rose Manners deserve mention.

UTICA.—MAJESTIC (Fred S. Anderson): Wilton Lackaye in The Stranger 3, 4. Pavlowa and Mordkin 6, matinee.—SHUBERT (W. D. Fitzgerald): Bernardi, Harry Fox and Millership Sisters, Andy Rice, Niblo's Birds Feb. 27-4; capacity business.—ITEM: Orpheum, Hippodrome, and Star all had good houses 27-4.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Chicago Stock co. Feb. 20-25 gave satisfaction, to good houses. Plays: Strongheart, The Only Way, Nell Gwynne, The Spoilers, The Stepchild, Lyman Howe's moving pictures 4. Viola Allen 9. Time, the Place and the Girl 11.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Bert La Mont in The College Girl Feb. 22, matinee and night, pleased big houses. Citizens' Band Concert (local) 23; fine; delighted a large audience. Motion pictures, with Victorola concerts, week of 27-1. Stetson's U. T. C. co. 7.

GLENS FALLS.—EMPIRE (J. A. Holden): Mexican Herman and co. Feb. 27-1 in magic and illusions and musical ways in a novelty and spectacular musical act. Janet Priest and co. in comedy sketch pleased excellent houses 2-4. Parker Palmer co., Johnnie Fields, the Bacons, and Leo Cooper and co.

AUBURN.—JEFFERSON (Ernest J. Lynch): Robyn's Players Feb. 28-4 presented House of a Thousand Candles to their best week. Same co. 6-11. Schumann-Heink 8; excellent business.—BURTIS-GRAND (J. O. Brooks): Vaudeville 28-4 to continued large houses. Vaudeville 6-11.

ONEONTA.—THEATRE (H. M. Dunham): The Whiteside-Strauss co. Feb. 27-4 in The Dairy Farm, Secret Service Sam, The Money Lender, The Fatal Wedding, Cowboy Millionaire, Her Sister's Sin, Under Southern Stars; were very successful and filled the house at each performance. Lyman H. Howe 9.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): The Sunny Side of Life Feb. 23; very poor; fair-sized audience. The College Girls 27 pleased good house. Durno 28 pleased large audience. Howe's pictures 10.

COHOES.—PROCTOR'S: Vaudeville and pictures to good houses Feb. 27-4.—NEW THEATRE: Vaudeville and pictures 27-4.—ITEM: There are rumors of a change in management in the near future.

ITHACA.—LYCEUM (C. M. Southwell): Pavlowa and Mordkin, with the Russian Ballet and Orchestra, 4. Madame Alla Nazimova 9. Viola Allen 18.

GRANVILLE.—PEMBER THEATRE (T. A. Boyle): Motion pictures Feb. 22-25. Girl from Rector's, Man of the Hour, My Cinderella Girl coming.

KINGSTON.—OPERA HOUSE (C. V. Du Boise): Madame Sherry Feb. 18, matinee and night; excellent co.; big business. A Texas Ranger 4.

HERKIMER.—OPERA HOUSE (Ben Shermer): The Savage Veneered (local) Feb. 22 pleased large house.

PERRY.—AUDITORIUM (Max Andrews): Charles Sanders in singing sketch, Cooper and Brown, dancing, Feb. 23-25 to good business.

CORTLAND.—THEATRE (Dillon Brothers): Whiteside-Strauss co. Feb. 20-25 (return) gave satisfaction to good returns.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): The La Dell-Fuller co. Feb. 27-2 to good business.

BAY SHORE.—CARLETON OPERA HOUSE (Carleton E. Brewster): Avis Paige in The Country Girl Feb. 25; poor co. and business.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Annie Russell in The Backsliders 8.

NORTH CAROLINA.

RALEIGH.—ACADEMY (S. A. Schloss): The City Feb. 21 pleased good business. The Cow and the Moon 22; fair, to poor business. Grace Van Studdiford in The Paradise of Mahomet 23; excellent; S. R. O. The Blue Mouse 3.—GRAND (Aaronson and Brown): Lillian Russell 8.

HENDERSON.—GRAND (J. S. Poythress): The Cow and the Moon Feb. 23; large and well-pleased audience. The McDowell Players in The Red Dagger 24; fair-sized audience; well pleased. Castello's Indoor Circus 27, 28 pleased S. R. O.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Just Out of College Feb. 23; good co. and business. Harmony Concert co. 25; small business; bad weather. Grace Van Studdiford 1; very good co.; pleased good business.

OHIO.

CINCINNATI.

Overflow Houses Greeted Grace George in Sauce for the Goose.

The Chocolate Soldier was the attraction at the Lyric the week of Feb. 26-4. Gene Viviene charmingly sang the prima donna role. Her support included Mildred Rogers, Francis J. Boyle, Gene Lunesska, and Lillian Poli, were pleasing players and received crowded houses. Grace George, in a new comedy entitled Sauce for the Goose, appeared at this theatre 6-12. Miss George was greeted by an overflow house each evening.

Manager George Fish closed the Olympic 4 with The Rector's Garden. The patronage during the season at this theatre has been marvelous.

Madame Sarah Bernhardt closed her engagement 27-1 at the Grand with a record-breaking attendance.

Nat C. Goodwin in Lend Me Five Shillings headed the bill at the Columbia 27-4. He was ably supported by William F. Hawtrey, Margaret Moreland and others. Gus Edwards, with a co. of thirty-five boys and girls, were at this theatre 5-11. His popular school songs have established for him a reputation deserving good patronage and which he received.

Princess Chiquita, the smallest woman in vaudeville, was the headliner at the new Family Theatre 28-4.

The feature act for week of 5-11 at the Empress was Genaro's Venetian Gondolier Band of twenty players.

A. J. McNAIR.

TOLEDO.

Pavlowa and Mordkin Greeted by Big House—Paycen Players Strengthened.

At the Auditorium Mlle. Pavlowa and M. Mordkin were greeted by an audience that completely filled the pretty theatre. A Chocolate Soldier 6.

The Girl in the Train, with Frank Daniels, pleased a large audience at the Valentine Feb. 27. Daniels is supported by a large and exceptionally good co., including Sallie Fisher and Vere Michelena. The Nordica concert proved a rare treat to a large audience 28. Wilton Lackaye in The Stranger 6, 7. The Spendthrift 10, 11.

Thurston entertained fair houses at the Lyceum 26-1. East Lynne 2-4. St. Elmo 8-11.

Under Sealed Orders is the offering of the Paycen Players at the American 26-4. Du Barry 8-11.

E. Sardis Lawrence has completed arrangements with E. D. Stair and will move his co. to the Lyceum. As yet the exact date has not been announced. The co. will be strengthened and all the new bills available to stock presented.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): Captain Brunswick's Indian Vaudeville co. gave interesting performances Feb. 25 to fair business. John Meehan in The Man on the Box 27 drew fair business and gave a most excellent performance; the work of Mr. Meehan, as well as that of Russell Randall, Harold Collins, Henry Baribeau, Ernest Stone, Ira F. Newhall, Marion Johnqueest, Ida Parks, and Jennie Hatch warrants the greatest praise.—LYRIC (Raffey and Ballinger): Otto and Costello, Harbig and James 24-28, with pictures, to good business.

WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (Karl H. Recker): The Man on the Box Feb. 22; well received by light business. The Old Homestead 27 drew a fine house and gave the usual satisfaction. Blanche Walsh in The Other Woman 28; very well presented and pleased a fair audience. The Fortune Hunter 2. The Chocolate Soldier 3. The Genius 4. The Spendthrift 6. Ward and Vokes 11.—GRAND (Springfield Theatre Co.): The City Club Burlesquers 1, 2. The Girl and the Stampede 3, 4.—NEW SUN (Sun Amusement Co.): Mysterious Edna, Three Gilden Sisters, Downer, Willard and Swain, Hugh Blaney, and Rischi Japanese 27-4 drew fine patronage. Bean and Hamilton, Nina Griffith and co., Richards and Beaverly, Zoubalakis, and Mrs. Dr. Munyon 6-11.—SAVOY (H. J. Williams): Martin and Williams, Tolliver and Taylor, Nell Matthews, and A Trip to the Philippines 27-4 drew fair business. The Original Three Black Bees, Williams and Martin, and Taylor and Tolliver 6-11.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1 indefinite; first-class, to very large business.—GRAND (O. L. Bisler, res. mgr.): At Cripple Creek Feb. 23-25 pleased good business. Nancy Boyer in Clothes 27. Young Mrs. Winthrop and The Girl from Out Yonder 28, Miss Hobbs and The Richest Girl 1; fine attendance; satisfactory productions. Nancy Boyer in The Prima Donna and The Little Gray Lady 2. Sweet Clover and Leah Kleshna 3. The Little Gray Lady and Pals 4. Paid in Full 6-8. As Told in the Hills 9-11. Henry Woodruff in The Genius 14. Joseph P. Sheehan English Grand Opera co. 15. John W. Vogel's Minstrels 16-18. Caught in Mid-Ocean 20-22. No Mother to Guide Her 23-25. The Man on the Box 27-29.

EAST LIVERPOOL.—CERAMIC (William Tallman): The Blue Mouse Jan. 28 pleased good business for two performances. Henry Woodruff presented The Genius Feb. 20 to fair business; highly pleased. The Country Boy 23; more than pleased big business. George Evans' Honey Boy Minstrels, with James J. Corbett, 24 pleased good business. Helen Grayce and her co. 27-4 in The Cowboy and the Lady, Man of the Hour, Road to Yesterday, Three Weeks, House of a Thousand Candles, When Knighthood Was in Flower, Beyond Pardon, Little Brother of the Rich, The Round Up.—COOPER OPERA HOUSE (Henry Cooper): The California Girls 15; highly pleased usual good business. Elks' Minstrels 23, 24 pleasing performance, to big business. City Club Burlesquers 27.

DAYTON.—VICTORIA (William Sander): Rose Stahl in Maggie Pepper Feb. 22 delighted large houses. Bright Eyes 25. Fortune Hunter 27, 28. Blanche Walsh in The Other Woman 2. Harry Woodruff in The Genius 4. Jacob Shilbert's Yiddish co. 7. The Arcadians 9. Wilton Lackaye in The Stranger 10, 11.—NATIONAL (Gill Burrows): Soul Kiss 16-18; splendid co. and production; capacity. Mrs. Wiggs of the Cabbage Patch 20-22; well played; pleasing good houses. My Friend from Dixie 23-25. Paid in Full 27-1. Graustark 2-4. The Girl and the Stampede 6-8. The House With the Green Shutters 9-11.—MEMORIAL HALL (Elmer Redelle): Chocolate Soldier 4.—ITEM: Ground is being cleared for new $150,000 theatre at corner Fifth and Ludlow, to be devoted to high-class vaudeville.

STEUBENVILLE.—GRAND (A. M. Morley): The Chocolate Soldier Feb. 23 delighted large house; capacity business. City Club Burlesquers failed to please 25. Ursula Gibson Girls Musical Comedy co. 6-11. Vogel's Minstrels 10.—NATIONAL (W. G. Hartshorn): Moore and Dovey, Charles Forman and co., Rogers and Sons, Three Musical Millers, Pearl Stevens and Gracie Emmett 27-4; pleasing fair business.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures Feb. 25 to big business. Lanham Stock co. 27-4 canceled. The Girl and the Outlaw 3. Motion pictures 4. The Blue Mouse 9. The Man on the Box 14.—ITEM: The Grand will be closed 15 for a complete re-and the theatre will then be more modern and modeling. Will reopen about the middle of April have a larger seating capacity.

PIQUA.—MAY'S OPERA HOUSE (Centra) Ohio Associated Theatres Co.): Billy the Kid Feb. 21 to fair house; pleased. Isle of Spice 24; fair business and performance. The Chorus Lady 25, with Edna Aug; made a hit; good house. The Man on the Box 28 to fair business. pleased. The Girl and the Outlaw 1. The Genius 2. The Spendthrift 7. The Trouble Makers 10.

ZANESVILLE.—WELLER (W. S. Canning): The Chocolate Soldier Feb. 24; understudy in title-role; good business. The Blue Mouse 28; fair co.; poor business. The Sheehan Opera co. 27. The Newlyweds and Their Baby 18.—SCHULTZ (W. S. Canning): A Mother's Sin 27-4, by Schultz Stock; Miss Grafton did good work in principal role.

PORTSMOUTH.—GRAND (Fred Higley): Chester Keyes Comedy co. Feb. 20-25; co. and business fair. The Alhambra Minstrels (home talent) 22; good attraction, to S. R. O. Dainty Mae La Porte 27-4. The Rosary 6. The Smart Set 17. The Climax date not set.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald): The Red Mill 5; fine, to capacity. Lena Rivers 13. As Told in the Hills 14. Missouri Girl 31. Peck's Bad Boy 4. The Man on the Box 6; fine, to S. R. O. Henriet Stock co. 27-April 1. The Blue Mouse 3.—ELKS' HALL: The Troubadours 8; concert fine; packed hall.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Henry Woodruff in The Genius Feb. 23 delighted fine house. The Blue Mouse 25; two performances, to good business. Lillian Russell 16.—ITEM: The Princeton Club attended the performance of The Genius, and entertained Mr. Woodruff after the play.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Henry Woodruff in The Genius Feb. 22; splendid co.; pleased good house. The Great McEwen 6-11. Madame Sherry 17. Cutler Stock co. 20-26. Adelaide Thurston in Miss Ananias 31.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Jim and the Singer Feb. 27 pleased a fair-sized audience. Alan Villair in the role of Jim was exceptionally good. The Wolf 8. The Man on the Box 22. The Arrival of Kitty 30.

LIMA.—FAUROT (L. H. Cunningham): Cecil Lean and Florence Holbrook in Bright Eyes greatly pleased S. R. O. Feb. 24; both stars were decided favorites; supporting co., costumes and scenery excellent. Henry Woodruff in The Genius 1. The Man on the Box 4.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): The Olympia Vaudeville co. Feb. 23-25; business light. Henry Woodruff in The Genius 28; excellent satisfaction. Chicago Operatic co. 1. Martin's U. T. C. 2. Home talent 10. The Man on the Box 13.

DELPHOS.—GRAND (Nat Smith): John Newman, lecture on China, Feb. 26, benefit parochial school; well patronized. National Dramatic co. of Lima 28, presenting A Daughter of the Desert; fair business and play well received. Man on the Box 6. The Blue Mouse 13.

HAMILTON.—SMITH'S (Tom A. Smith): Rene Vivienne in The Chocolate Soldier Feb. 25; excellent production, to S. R. O. The Rosary 28 (return); usual big Sunday business. The Revelation 5. Ward and Vokes 7. U. T. C. 12.

NAPOLEON.—LYRIC (Eddie Lind): Vaudeville; F. D. Franks, heavy lifting, Feb. 22-24; drew capacity.—ITEM: Manager Lind has leased ground, and the coming Summer will erect a large pavilion.

ELYRIA.—THEATRE (H. A. Dykeman): Robert Billiard in A Fool There Was Feb. 25; a good house was well pleased with a great play. Frank J. Sheehan's English Opera co. 16.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tanneehill): The Man on the Box 24 pleased two large audiences. The Rosary 28 pleased large audience. The Blue Mouse 5.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Diamonds and Hearts Feb. 27 (legal) to S. R. O. Henry Woodruff 16. Violet Worth Stock co. 13-18.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): Moving pictures Feb. 20-25 to capacity business. Al. W. Martin's U. T. C. 3. Isle of Spice 4.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): City Club Burlesquers Feb. 22; fair business; good co. The Man on the Box 23; fine performance; good business. The Rosary 1.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): Isle of Spice Feb. 6. Man on the Box 9. Howe 24. The Wolf 29.

FINDLAY.—MAJESTIC THEATRE (J. B. Swafford): Spendthrift 8. The Man on the Box 9. Il Trovatore 13.

KENTON.—GRAND (Binckley, Ross and Lawrence): Blue Mouse 10.

WARREN.—OPERA HOUSE (John J. Murray): The Wolf Feb. 21 to S. R. O. and pleased.

OKLAHOMA.

ALTUS.—GARRICK (J. G. Bickley): A Prince of His Race Feb. 20; fair co.; good business. Thomas Dixon, Jr., in The Sins of the Father 1. Eli and Jane 6. Blue Mouse 10.—ITEMS: Manager Bickley is installing a new and modern heating system.—The Elks installed an order at this place 22 with a membership of 150. The number of the new order is 1226. Their building, being built, will be completed about April 1.

M'ALESTER.—BUSBY (H. A. Spillberger): Polly of the Circus Feb. 17 pleased. The Girl from Rector's 22; good co. and house. James T. Hackett 23 pleased good house. The Traveling Salesman 2. The Cheater 3. The Girl from Home 4.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Girl from Rector's Feb. 24; good co.; pleased good house. Olga Nethersole in The Redemption 3.

OREGON.

PORTLAND.

James Powers at the Heilig—Frank Denithorne Joins the Baker Forces.

The widely-known comedian, James T. Powers, appeared at the Heilig for the week opening Feb. 20 in Havana and put the audience in good humor, owing mostly to the clever work of Mr. Powers. Seven Days opens 26.

Pierre of the Plains, a dramatization of the novel of Gilbert Parker, "Pierre and His People," was produced by the Baker Stock co. at the Baker week opening 19. The present production is the first in Portland and was a decided sensation, playing to good business all week. Thurston Hall offered a fine characterization in the role of Pierre, his work being clean and forcible, and from beginning to end holding the sympathy and admiration of his audience. A new actor added to the Baker forces, Frank Denithorne, created a favorable

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impression by his convincing work as Sergeant Tom Redding. J. Frank Burke was seen as Peter Galbreath, the father, and did excellent work. Henry Stockbridge in the part of Val made all of the part one could desire, and John Burton as Matt Brady, the man-of-all-work, was a big laugh producer in the role. Ida Adair as Jen was very pleasing. The rest of the cast played well the parts assigned. The production was handsomely staged and the four scenic settings a tribute to the artists who attend to that important part. The Christian week 26, followed by The Wolf 5.

Richard J. Jose, assisted by a capable co., presented Silver Threads at the Bungalow week opening 19, playing to packed houses all week. The play is a pretty setting for Mr. Jose's songs, he, of course, playing the part of the village blacksmith and in this role singing many of the ballads of other days which have long since come to be linked inseparably with his name. Louise Kent, for five seasons associated with the Baker Stock co., is leading woman with the co. and was warmly welcomed by old friends. Kolb and Dill open a week's engagement 26.

A laughable comedy, McCarthy's Troubles, was the offering by Dillon and King, supported by the Lyric Musical co., at the Lyric Theatre week 20. In Honolulu 27.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Hasselrigg): Max Dill co. Feb. 22; excellent co.; pleased to capacity house. Richard Jose 28. The Merry Widow 31. Madame Sherry April 3.

SALEM.—GRAND (John P. Cordray): Richard Jose in Silver Threads Feb. 18 delighted good-sized house; excellent co. Max Dill 20. The Girl in the Kimono 28.

PENNSYLVANIA.

PITTSBURGH.

Mrs. Fiske's Engagement the Event of the Week—Bessie McCoy's Dancing Pleased.

PITTSBURGH, March 7.—Mrs. Fiske is the event of the week, and is presenting Becky Sharp at the Nixon, aided by an excellent co. as usual. The Echo was last week's offering, and Bessie McCoy is a wonderful dancer, which fact was proven by the many encores received. Toots Paka and her trio from the Hawaiian Islands was a strong feature, and won well-earned praise. Frank Daniels in The Girl in the Train comes next week.

Mother is at the Alvin the current week. The past week, Judy Forgot was the attraction, and was an entertaining musical comedy played by a capable co. Marie Cahill is a wholesome woman, and her several songs were pleasingly rendered, especially "Whooo La-la," which was the favorite of the audience. The stage settings were adequate.

The Lyceum has The Old Homestead which still seems to be popular. George Evans' Minstrels drew large attendance last week and pleased.

The Harry Davis Stock co. is seen in The House of a Thousand Candles at the Duquesne, and last week's production of The Squaw Man was admirable.

The Yankee Doodle Girls hold forth at Harry Williams' Academy, and The Crackerjacks is the bill at the Gayety. ALBERT S. L. HEWES.

READING.—ACADEMY (Phil Levy, res. mgr.): The Penn Wheelmen, a local organization, presented a musical comedy, A Mexican Honeymoon, to two capacity houses Feb. 22, 23; the demand for tickets was greatly in excess of the number of seats available. William Quimby easily carried off the honors, while James Fenstermacher and Harry Brubaker also scored heavily. The play was given in Pottstown 21 and Lebanon 20 to crowded houses. Otis Skinner in Kire 24 to fair business: Mr. Skinner with his excellent support won instant favor and was greatly enjoyed. Mabel Bert and Alice Gale played their roles effectively. The settings were beautiful. On of the best of the season was the Yankee Doodle Girls co. (burlesque), which greatly pleased two S. R. O. houses 28; the principals, headed by Harry Beron and Hazel Sanger; the pretty and well drilled chorus and classy olio, and the numerous changes of costume were noteworthy features. The New Ducklings (burlesque) 7 with matinee. George Evans' Honey Boy Minstrels 10. Bessie Abott and David Bispham in concert 11. Bright Eyes 15. Ethel Barrymore 20.—OPERA HOUSE (C. G. Keeney): The Grand Stock co. departed from their usual custom by presenting three plays 27-4. The Outcast 27, 28, with matinee 27. Irene Myers played the title-role in a clever manner and won more admirers. Ten Nights in a Barroom 1 with matinee, given by request, was witnessed by two well filled houses. The Indian 2-4, with matinee 4. In all three plays Miss Myers and Claude Daniels were prominently cast, and the capable supporting co. was fully up to standard. Amateur night 3, with a burlesque on Paradise Alley as a special feature, was largely attended.—ITEMS: Ralph Sherman and Al. Luken, two Reading boys, were in town with the Yankee Doodle Girls co. and were royally entertained after the performance at the quarters of the Cadet Band. A banquet was the main feature. Messrs. Sherman and Luken comprise an acrobatic team and have made good. Various members of the co. as well as numerous friends were present and drank to their continued health and prosperity.—The Reading Amusement Co., Inc., lessees of the Grand Opera House, have sold their interests to Bradley and Shilling, of this city, who will install another Stock co. The Grand Stock co. will be withdrawn after March 11 and will move to Shamokin, where they will play one week. They will then be transferred to Norristown, where they will finish the season.—The Philharmonic Four, a quartette of local boys, appeared at the Lyric 27-4. This was their initial appearance as professional entertainers, but they made good immediately.—Pauline Hall, late of Wildfire, and the Four Lukens, the latter a Reading team, are booked for the Hippodrome 6-11.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Annie Russell's new play, The Backsliders, had its first public presentation here Feb. 27, with a strong co. to a capacity house. Miss Russell as Loreta Bosanquet was charming and delighted the audience, and was accorded numerous hearty curtain calls. Cyril Keightley as Cholcmondeley Bosanquet and Bobby Andrews as Chummy were excellent and merit special mention. Bobby's acting was heartily applauded. The others: Katherine Stewart, Margaret Wycherly, Oswald Yorke, Orlando Daly, Katherine Florence, Ruth Chester, Josie Morris Sullivan, Katherine Clarendon, Marion Calvert, Eileen Goodwin, Kate Hays, Eleanor King, Bertha Pirke, and Frank Williamson. The staging and scenery were all that could be desired. Madame Nasimova 10.—NEW ACADEMY (J. H. Docking): Shore Acres was the offering of the Poli Players for week of 27 to the usual capacity houses. Gilberta Faust as Helen Berry and Harold Claremont as "Uncle Nat" scored hits. Duncan Penwarden as Martin Berry, John Carleton as Sam Warren merit special mention. The staging and scenery were unusually good. The Sign of the Four 6-11.—POLI (J. H. Docking): One of the best bills of the season, with Eva Taylor and co. in Chums as a headliner, scored. Lydia Barry made one of the biggest hits of the season to the usual capacity business.—COLUMBIA (G. Nelson Teets): Miner's Americans in Song Hits of the Season, Fun in a Restaurant, A Golden Wedding, and The Trial of the Girl in Blue 27-1: co. and business excellent. Teddy Simonds, Carrie Thomas, and Beatrice Haynes made hits. Cozy Corner Girls in Room No. 6 and The Broken Brokers at Atlantic City 2-4: co. and business good. Richy W. Craig, Anna Yale, Olga Orloff, and Bill Spencer scored. The World of Pleasure 6-8. Miner's Bohemian Burlesquers, with Eulelka and the Dazzle Girl, 9-11.—ITEM: Noodles Fagan, who was booked for the Poli 27-4, did not put in an appearance on account of severe illness of his wife.

ALLENTOWN.—LYRIC (W. E. Worman): Otis Skinner, with an excellent supporting co., drew very fair business Feb. 23: Kire was the play presented and gave excellent satisfaction. Creatore and his band received only medium patronage 24: this was the first appearance of the band in our city and the superb concert given by this fine organization merited a large audience; every number was heartily encored and Creatore responded liberally. The Arrival of Kitty 25 drew two very fair-sized audiences; the cast was made up of competent people and the performance pleased. Burlesque night 27; the Yankee Doodle Girls held the boards, matinee and night; the co. is much better than those appearing here recently, and two of the largest houses of the season were very much pleased with the burlesque skits. An Irish Devil and a scene in a Pullman sleeper entitled On the Road; the olio was very good. The Ducklings Burlesque co. 6. Oberammergau's Passion Play pictures 7, 8. The Texas Ranger 9. Honey Boy Minstrels 11.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Otis Skinner in Kire Feb. 25 pleased a fair house; the star received excellent support from Isetta Jewell, A. G. Andrews, Mabel Burt, John Clulow, Charles B. Wells, and Alice Gale. Charles K. Champlin co. 27-4 pleased large audiences; the co. includes Clare Evans, Wayne Campbell, Arthur Griffin, Edwin Brandwin, Florence Pickney, Marguerite Ray, Florence Burroughs, and Lulu Morrison. Plays: Shore Acres, The Arizona Limited, The Walls of Jericho, The Royal Mounted, The Reformer, The Powers that Be. At the Old Cross Roads 6-8.—FAMILY (Edward Mosart): Theo the Balloon Girl, Dean and Sibley in It Ought to Be, the Monarch Comedy Four, Edgar Berger, Michael Cocia, Young Brothers, and Veronica and Laura Ordway 27-4 pleased very large houses. Starting 13 a stock co. will be installed again in high-class plays. The co. will include Edward Van Sloane, Anna C. Turner, and Florence M. Nelson, all of whom appeared here with the Joseph King Stock co. The co. will open with The Fatal Card.

ALTOONA.—MISHLER (I. C. Mishler): The Rosary Feb. 27-1: fair business. The High School Girls 3, 4: good house, George Evans' Minstrels 7. Bright Eyes 13.—ORPHEUM THEATRE (A. E. Denman, res. mgr.): Rose Seldon heads this week's bill in her high diving act, and is proving a large drawing card; the house being packed each performance.—ITEMS: Mr. Wilmer, of Wilmer and Vincent, of the Orpheum Circuit, is touring the Continent to benefit his health.—Our old friend, L. B. Cool, formerly manager of the old Lyric, this city, is now stationed in Youngstown, O., managing the Colonial there in connection with the vaudeville house at Akron.—J. J. Burke, of the United Booking Offices, was in the city last week looking over their interests in this locality, and at the same time trying to corral another house to the United time very handy to Altoona.—Harry Mareh, of the Nance Boyer Stock co., has leased the Park, at Dayton, O., for the Summer season.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): The High School Minstrels, a local organization, Feb. 24, pleased a large audience. The Philadelphia Orchestra 28 delighted an audience that taxed the capacity of the Grand. This was the third entertainment given by this fine orchestra this season and the soloists were Madame Sylva, the celebrated soprano, and Herman Sandby, the noted 'cellist. The Sablosky brothers were highly complimented by the patrons for securing this series of concerts.—GARRICK (A. and L. Sablosky): Bert Leslie's Players 27-4 pleased large audiences. Others deserving mention are Mlle. Mabel's Animals, the Herberts, Bob Ferns, and the Emmerson Trio.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Follies of the Day Feb. 16: good attraction and business. Paid in Full 22: good attraction and business. The Pennant Winners 24: good performances and business. Martin's U. T. C. 25 pleased the usual crowds. The Irene Jeavons co. opened 27-1, with Ingomar and The Bells. Other plays: Romeo and Juliet, Merchant of Venice, and Damon and Pythias: co. good and business according. The High School Girls 2. The Rosary 3, 4. Honey Boy Evans' Minstrels 6. The Moon and the Fiddle 9.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Yankee Doodle Girls 1: good house and very good co.: the olio people were very competent and gave much satisfaction.—ORPHEUM (C. Floyd Hoskins): The programme 27-4 was one of the strongest in the history of the house, consisting of Gus Edwards and his co. of thirty-five people, Anna and Charles Glockre, Carl Randall, Williams and Wagner, Hal Davis and Inez Macauley, Bixley and Fink: the attendance was very large.

HANOVER.—NEW OPERA HOUSE (J. Clair Slagle): The Cowboy and the Thief Feb. 24 to small house; pleased. The Two Orphans (local) 27 to large house; greatly pleased. The Arrival of Kitty 28, with Hal Johnson, deserved a better house; good, clean comedy; greatly pleased a fair house. Moulin Rouge Girls (return) 8. The Rosary 10. Paid in Full 24.—ITEM: The Hanover, Star, and Casino continue to good business with vaudeville and pictures.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Trans-Oceanic Vaudeville co. Feb. 18; good co. and business. Mexican Honeymoon 21; amateur performance by Penn Wheelmen, of Reading, Pa., to big house; everybody pleased. Creatore and his band 22, with matinee, to fair patronage. She Stoops to Conquer (local), by Pottstown High School, 23, to large audience. Vaudeville 24: big house; fair co.

YORK.—OPERA HOUSE (B. C. Penta): As Told in the Hills to fair business Feb. 14. The Follies of the Day 15 pleased two large audiences. May Irwin 16 delighted good business. Gay Morning Glories 18 to fair business. As the Sun Went Down 20, 21 gave satisfaction to fair audiences. The Cowboy and the Thief 25. Thomas E. Shea 27-4. George Evans' Minstrels 8. The Rosary 11.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Gay Morning Glories Feb. 22; good co.; fair business. Graustark 1. Price and Butler 6. Cowboy and Thief 17. California Girls 31. Firing Line April 17. State College Thespians 20. My Cinderella Girl 28. Junior Class Play 28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Elks-Repass Minstrels Feb. 27, 28 (local) to large and enthusiastic audiences.—FAMILY (Robert Ellis): Vaudeville specialties and motion pictures 27-4 to fair business and appreciative audiences; specialties and pictures above the average.

BRADFORD.—THEATRE (J. North): George Sidney in The Joy Rider 7. Russian Symphony Orchestra 8. Chocolate Soldier 11.—GRAND (E. L. Harris): The La Belle Troupe, Musical Irving, and Shaw's Animals Feb. 27-1 entertained good-sized audiences.

HONESDALE.—LYRIC (B. H. Dittrich): The Man of the Hour Feb. 27; co. good; business fair. The great New York Hippodrome animal act, Luken's Lions, 27-4 to capacity. Lassoing Wild Animals in Africa, by Buffalo Jones, 16. The Flower of the Ranch 30 (return).

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus.-mgr.): The Gardner-Vincent Players in An Actor's Romance Feb. 23-25. King of Detectives 27-1: excellent co.: attendance fair. Salito Sciano as Millie Merton was delightful and played the part exceptionally well.

WASHINGTON.—NIXON (C. D. Miller): The Blue Mouse Feb. 22: excellent co. and scored decided hit: good business. The Thief 25: capable co. and deserved better house. Ursula Gibson Girls 27-1 pleased fair business.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): Tom Thumb's Wedding Feb. 18: fair performance, to good business. The Man of the Hour 22: fair, to fair business. The Cowboy and the Thief 2.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Graustark Feb. 23: very good co.: pleased big business. Vogel's Minstrels 1. Nasimova 7. The Chocolate Soldier 10.

CHESTER.—WASHBURN (Leon Washburn): As the Sun Went Down Feb. 27-1: excellent co.: best of satisfaction: business good. The Volunteer Organist 13, 14. The Texas Ranger 15. The Rosary 17, 18.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Cowboy and the Thief Feb. 28: pleased fair-sized audience: numerous curtain calls.

ROCHESTER.—MAJESTIC (Charles Smith): The Thief Feb. 24: fair business and performance. Bright Eyes 2. Underlined. Madame Sherry.

OIL CITY.—THEATRE (George W. Lowder): Graustark Feb 23: fair business; good attraction. Vogel's Minstrels 28 pleased nice house. Russian Symphony Concert 10.

M'KEESPORT.—WHITE'S HIPPODROME (T. D. Hunter): George Evans' Honey Boy Minstrels Feb. 25 pleased two large houses. California Girls 4.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville Feb. 22-28 pleased large business. The Passmore Trio 20.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Vogel's Minstrels 2. Athletic Contest 10. McEwen's Stock co. 13-18.

CHARLEROI.—COYLE (John Penman): The Thief Feb. 28 drew well and pleased: fine co. Vogel's Minstrels 6.

BUTLER.—MAJESTIC (George N. Burchalter): Vogel's Minstrels 4. Bright Eyes 10. The Ducklings 11.

TARENTUM.—NIXON (C. N. Reed): McEwen, hypnotist. Feb. 27-4.

SHARON.—GRAND (G. B. Swarts, res. mgr.): The Thief Feb. 22.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Wolf 20.

RHODE ISLAND.

PROVIDENCE.

Guy Bates Post at the Opera House—Strong Attractions at Keith's.

The Nigger was at the Opera House Feb. 27-4 with good business. Guy Bates Post, who created the role of Philip Morrow, is the sole survivor of the original cast and heads the present co. His character is strong and effective, and his impersonation marks a notable period in his career. Florence Rockwell is particularly well cast, and aids materially to the success of the performance. John Mason in As a Man Thinks 6-8.

Eugene Blair appeared in the title-role of The Light Eternal at the Empire 27-4, supported by an exceptionally strong cast of principals. Miss Blair's work was of the highest order and commanded close attention throughout. George Lessey shared the honors, while John Milton scored by skillful work. To serve the Cross 6-11.

The Baldwin Melville Stock co. won new laurels at the Imperial 27-4 with Shore Acres. The co. were at their best, and all worked in unison toward a most successful performance. Lovell Alice Taylor will sever her connections with the co. at the close of the present week, going to Chicago, where it is rumored she is to be married. Under Two Flags 6-11.

Keith's continues to pack the house at each performance. The bill during the current week is a hummer, and ranks favorably with the best ever seen at the house. The Famous Lorch Family offer a thrilling combination of acrobatic stunts. Homer Miles and co. made a tremendous hit, and Nellie V. Nichols is an old favorite here. Jack and Violet gave a remarkable demonstration as expert whips. Others included Arthur Whitelaw, Sharkey, Geissler and Lewis; Brent Hayes, Percy Waram and co., and the Blazars.

Rose Sydell and her London Belles gave a good account of themselves at the Westminster 27-4. John H. Weber heads the co. The Great Behman Show underlined for 6-11.

Willie Lynn, a Providence boy, made his first professional appearance with Homer Miles and co. at Keith's 27. H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Climax Feb. 23 pleased good house. Seven Days 4.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Girl in the Taxi Feb. 17 amused fair business. Just Out of College 20: fair, to small house. Madame Sherry 21 (matinee): very good, to two full houses. Manhattan Opera co. 22, 24, 25 pleased paying business. May Irwin 23: fine attraction to capacity. Maud Powell 27 canceled. Lillian Russell 28: good, to large house. Lyman Twins 1: fair, to paying business. Grace Van Studdiford 4.

CHARLESTON.—ACADEMY: The Squaw Man Feb. 22 and matinee to good houses: fair co. Madame Sherry 23: packed house: hundreds turned away: good co. and performance. Blue Mouse 24 proved very entertaining to a fair audience. May Irwin 25 in Getting a Polish: good business. Robert Edeson 27 in his own play, Where the Trail Divides, made a great hit: large audience. Sarah Bernhardt 17.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Scott Leslie and co. Feb. 20-25 pleased: business good. Lyman Twins in The Prize Winners 28. Adelaide Thurston in Miss Ananias 13.

FLORENCE.—AUDITORIUM (F. Brand): The Squaw Man Feb. 25. Wills Amusement co.: fair performance to good business. Scott Leslie and his co. 27-3.

SOUTH DAKOTA.

PIERRE.—GRAND (H. C. Obershaw): Eckhart's Ideals closed a full week Feb. 25, with good co., to good houses. Harriers Burned Away 3. The Burgomaster 15. The Man of the Hour April 6. The Third Degree 12. Jurmiey's Bostonians 18. School Days 27.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Defender of Cameron Dam Feb. 19 pleased a good house. King Perkins 26 in A Wise Fool. Soo Club Minstrels 27 (local). Pepito Arnola 28: boy violinist. Girls 5. The Cat and the Fiddle 10.

WATERTOWN.—GRAND (G. H. Dumond): Barriers Burned Away Feb. 27: co. and business good. Mr. Dumond resigns March 1 to act as manager of a new house to be opened 17.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): The Chocolate Soldier Feb. 23-25 proved the musical treat of the season so far and was presented to large audiences at every performance. Alice Yorke was a delightful little Nadina; her voice was very pleasing and she made a distinct individual hit. Forrest Huff as Lieutenant Bumrell and Fritzi Von Busing as Marscha were excellent. Henry Coote has the best male voice in the co. Fred Mace drew many a laugh to join his own in his impersonation of Colonel Poppoff. Della Fox 1, 2. The Fortune Hunter 6-10.—ORPHEUM (George H. Hickman): The Trahern Stock co. are drawing heavily in Mrs. Temple's Telegram 27-4. The Belle of Richmond 6-11. The members of the co. are deservedly growing in popular favor.—BIJOU (G. H. Hickman): The Thief 27-4. Her Son 6-11.

CHATTANOOGA.—ALBERT (P. R. Albert): Blanche Ring in The Yankee Girl Feb. 22 pleased good business. Anna Pavlowa and Mikail Mordkin 23 pleased capacity business.—LYRIC (H. G. Cassidy): Lillian Russell in In Search of a Sinner 21 pleased fair business. Dr. Herbert L. Flint 27-4.—BIJOU (O. A. Neal): Graustark pleased good business 20-25. Ward and Vokes 27-1. Her Son 2-4.

BRISTOL.—HARMELING THEATRE (Harry Bernstein): Just Out of College Feb. 28, matinee and night: good co.: pleased fair business: Irma Croft deserves special notice. This co. closed here until after Lent. New Magdalen 7. Slumberland (local) 10, 11. Lyman Twins in The Prize Winners 21. Firing Line 24.

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JACKSON.—MARLOWE (D. L. Williamson): Will E. Culhane's Amusement co., Feb. 20-25 played to good houses every night and matinee. Sis Perkins 4.

TEXAS.

DALLAS.

Seven Days, The Sins of the Father, and The Redemption of Evelyn Vaudray.

Seven Days played to good houses in a three nights' run beginning Feb. 20. The audiences seemed pleased enough if their hearty and frequent laughter is an index. The cast was acceptable, taken as a whole.

The muchly billed Sins of the Father consumed the balance of the week with four performances, including a matinee.

Olga Nethersole gave us a most finished production when she appeared for two nights in The Redemption of Evelyn Vaudray. Miss Nethersole retains her force and subtlety in her acting and her charm increases in the smooth evenness of her portrayals. Her support is splendid in each particular, and though the play may not appeal, owing to its calibre and class, yet it is an acted success. L. LEE PAUDRE.

HOUSTON.—PRINCE (Dave A. Weiss): Madame X Feb. 13-16; fine co. to good business. De Wolf Hopper 17, matinee 18; business big. Olga Nethersole 18 in The Redemption of Evelyn Vaudray; play and star well liked; business good. Bachelor's Honeymoon 19; poor co. to poor business. Newlyweds and Their Baby 20, 21; good co. to fair business. Raymond Hitchcock 22, 23; best satisfaction of season; business excellent. Virginia Harned in The Woman He Married 24, 25; star and play well liked, but business only fair, as star seems not to be known in this section. The Climax 26, 27; good co. and business. Paul Gilmore 1, presenting The Bachelor; good attraction and business. Beverly 3, 4. Dockstader's Minstrels 5, 6. James K. Hackett 8, 9. Girl in the Taxi 10, 11. Blanche Ring 14, 15.—NEW MAJESTIC (Charles A. McFarland): Week 19 Whiting and Pringle and the dramatic sketch The Operator shared headline honors. Others were LeClair and Sampson, the Myrtle Byre co., Grace Orma, Nichols and Croix, and Cavanna. Patronage at this house holds up well.—OLD MAJESTIC (Joseph D. Glass): Players Stock co. 19-26 in Boys of Company B to excellent business. Bert Gagnon and Edith Pollock were seen to advantage in the leading roles. The Squaw Man 26-4. The Straight Road 5-11. This co., now in its tenth week, has given the best satisfaction of any stock co. seen here in years, and good patronage has been the result. Richard Mandell, Guy McDonald, Guy P. Gagnon, George Hanna, James Swift, Charles Mortimer, Ry Peck, Frank Chase, Hazelle Burgess, Mrs. McDonald, and Gladys Bush have all given satisfaction in a wide variety of roles.—COEY (Maurice Wolf): Week 19: The Josselyns, Professor Morris, Pat and May Touhey, Cummings and Thornton, and Darwin Carr co.; fair bill to good business.—ORPHEUM: Tabloid musical comedies to good patronage 19-26.—VENDOME: Hollingsworth Twins co. in repertoire. The Vagabond 26-4.
HARRY VAN DEMARK.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis): The Girl from Rector's Feb. 16; fair co. to poor business. The Newlyweds and Their Baby 17, 18; splendid co. to good business. The Climax 19, 20; business fair. Olga Nethersole in The Redemption of Evelyn Vaudray 21, 22; the best attraction of the week; Miss Nethersole is surrounded by a splendid co. and the play pleased. The Blue Mouse (return) 23, with Gertrude Hitz in the title-role, was good and played to fair business. Raymond Hitchcock in The Man Who Owns Broadway 24-26. Virginia Harned in The Woman He Married 27, 28. Beverly of Graustark 1. Paul Gilmore 4, 5. James K. Hackett 6, 7. Lew Dockstader 8, 9. The Girl in the Taxi 12, 13. The Traveling Salesman 14, 15. Blanche Ring in The Yankee Girl 16, 17. Louis Mann 18-20. Madame Sherry 21, 22. May Irwin 23, 24. Three Twins 25, 26. Blanche Walsh in The Other Woman 27, 28. Harry Bulger in The Flirting Princess 29, 30.
HADEN F. SMITH.

FORT WORTH.—BYERS' OPERA HOUSE (F. W. Greenwall): Girl from Rector's, with a good co., entertained a good house Feb. 20; Dorothea Sadlier made a fine Loute Sedaine. Beverly of Graustark 21, 22; good, to fair business. Seven Days 23, 24 convulsed three good houses; cast included Susanne L. Westford, Winona Shannon, Mercelia Esmond, Grace Atwell, Herbert Fortier, Edmond Pollock and other capable players; best comedy this season. Olga Nethersole in The Redemption of Evelyn Vaudray 25; fair business; co., including Walter Edwards, Franklyn Roberts, Wallace Erskine, Joe Wallace, Maud Hosford, Margot Campbell, and Nellie Malcolm, were all excellent and deserve a better play. Ida St. Leon in Polly of the Circus 27-1. James K. Hackett in The King's Game 2. Raymond Hitchcock and Flora Zabelle in The Man Who Owns Broadway 3, 4.—PRINCESS (Joe Aronoff): Cora Simpson and co. in The Suffragette, Dolph and Susie Levino, Ethel McPhee and co., Mondane Phillips, Rheno and Azora, Great Barrow, and Princesscope 20-25; good business and excellent bill; Cora Simpson and co. in a clever skit scored biggest honors.—IMPERIAL (William Ward): Rand and Byron, C. E. Able, Phelps Cullenbine Trio, Billy D. Osman, and Gilmore, Lemoyne and Perry 20-25; good bill and business.

TEMPLE.—EXCHANGE (Roy Bailing): Climax Feb. 16, matinee and night, to well pleased capacity both performances. Paid in Full 20, matinee and night, to small but delighted houses (bad weather). The Man on the Box 24, Bert Leigh playing the leading role, matinee and night, to well pleased capacities. Blue Mouse 27, matinee and night; matinee fair house, night good house; delighted (very bad weather). Spooner Dramatic co. closed a week's engagement 18; good co. to pleased packed houses each night.—UNDER CANVAS: Chase-Lister co. closed a week's engagement 25; fair stock co. to well-filled canvas each night. J. M. Busby Colored Minstrel Show 24, 25; fair minstrels to well-pleased but small audiences.—ITEM: Frank Lucas, former manager Majestic Theatre, has sold his business to Sid Stone, of Waco. Mr. Lucas will travel for a film co., with headquarters at Dallas.

EL PASO.—THEATRE (Crawford and Rich): Ole Olsen Feb. 19 to fair business. Georgia Minstrels 25. Time, the Place and the Girl 26, 27.—CRAWFORD (Crawford and Rich): The Players Stock co., with Gilmore Brown, reopened this theatre 19 to good house in Strongheart, which will continue all week.—MAJESTIC (Frank Rich): Vaudeville and musical comedy still playing to fair houses.—HAPPY HOUR (Howard Foge): The Jolly Ideals are still crowding them in. Wanted a Wife 19, The Arrival of Sullivan 23. A Disappointed Millionaire.—ITEM: Fred Lasone will join the Ideals 26.—Frank Rich has returned from southern California, where he has been looking after the interests of the Frank Rich Musical Comedy co. He says it is doing a fine business at Long Beach, Cal., and he expects to keep it there during the Summer.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): Climax Feb. 17; fair; small house. Paid in Full 21; splendid performance to small house. Blue Mouse 24; fine; small house. Beverly of Graustark 27. Virginia Harned 4. Richard and Pringle's Minstrels 8. Billy Allen's Musical Comedy co. 10, 11. Bohumir Kryl's Bohemian Band 14. Home talent 16. Louis Mann 17.—ITEM: Gertrude Hitz as Paulette Devine in The Blue Mouse was most captivating.

BAY CITY.—GRAND (Oskar Korn): The Bachelor's Honeymoon Feb. 20. The Climax 22 pleased large crowd, patrons from nearby towns taking advantage of excursions run for this attraction. Paid in Full 2. Vaudeville and pictures 3, 4.

WACO.—AUDITORIUM (Aaron Laskin): Beverly of Graustark, matinee and night, Feb. 23; fair, to fair business. Olga Nethersole in The Redemption of Evelyn Vaudray 24; excellent, to large business. The Blue Mouse, matinee and night, 25; fair, to good business.

BRYAN.—COLONIAL (Johnson and Lawrence): The Girl from Rector's Feb. 14; good co. and house. Seven Days 16; excellent co. and house. Hans Hanson 20 pleased good audience. Twelfth Night 3, 4 (local). Man on the Box 6. Paid in Full 7.

SULPHUR SPRINGS.—JEFFERSON (W. W. Williamson): Thomas Dixon in The Sins of the Father Feb. 13 to S. R. O. business; his play pleased every patron of the house. Beverly 20 to good business and a pleased audience. Seven Days 27.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Truman DeRoame and co. Feb. 20-22; fair business and pleasing performances. Plays: A Man's Way, The Light that Failed, and Forget-Me-Not.

BONHAM.—STEGER OPERA HOUSE Stevenson and Wilson): Trueman DeRoame and Associate Players Feb. 23-25; fair business. Prince of His Race 27; good business. Paul Gilmore 11. Paid in Full 20.

SHERMAN.—OPERA HOUSE (A. B. Saul): Thomas Dixon in The Sins of the Father Feb. 21 to S. R. O.; both charmed and thrilled. Mr. Dixon, in response to curtain calls, made a speech which was much enjoyed.

LA GRANGE.—OPERA HOUSE (Frederick Horman): Dan Cupid Feb. 23 pleased light business (very cold). St. Elmo 24; good business; fair co. Paid in Full 4. Billy Allen 9.

PLATONIA.—NEW OPERA HOUSE (C. P. Johnson): Dan Cupid Feb. 22 to good business; general satisfaction; co. good.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): The Climax Feb. 22; good audience. Paid in Full 1. Paul Gilmore 22.

UTAH.

LOGAN.—THATCHER OPERA HOUSE (Sumner Hatch): Queen of Moulin Rouge Feb. 21. Three Twins 24 pleased S. R. O. Zalmona, the new Mormon play, 1-3.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): King and Lynn Stock co. Feb. 20-25 pleased fair business in Sire to Son, Shamus O'Brien, St. Elmo, Utah, The Middleman, Monte Cristo, The Boy Detective, and The Girl and the Outlaw. Phil Ott in The Explorer 4.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Flight of Princess Iris 6. Phil Ott's Comedians 8.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Mildred and Rouciere Feb. 25-27.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Phil Ott's Comedians 6. Seven Days 7.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells): Robert Edeson in Where the Trail Divides Feb. 20, 21 pleased fair houses. Grace Van Studdiford delighted two audiences in The Paradise of Mahomet 22. The City 25 pleased fair business. Otis Skinner in Sire 28.—GRANBY (Otto Wells): Rose Melville in Sis Hopkins 20-25 pleased fair houses. The Volunteer Organist 27-4.—COLONIAL (S. W. Donalds): Lillian Shaw 20-25. Top o' the World Dancers 27-4 are the headliners.

STAUNTON.—BEVERLY THEATRE (Barkman and Shults): Human Hearts Feb. 22; two performances to good business; tenth performance in this theatre. The University of Virginia Glee Club 24 to large and fashionable audience. Climax 27. The Cow and the Moon 4. Lillian Russell 11. Flower of the Ranch 13. My Cinderella Girl 15. Paid in Full 16.

RICHMOND.—ACADEMY (Leo Wise): May Irwin in Getting a Polish Feb. 17 pleased packed house. Grace Van Studdiford in The Paradise of Mahomet 21 to capacity. Robert Edeson in Where the Trail Divides 24, 25. The City 27.—BIJOU (C. I. McKee): Her Son 20-25 to good business. My Cinderella Girl 27-4.

DANVILLE.—ACADEMY (S. A. Schloss): The Climax Feb. 24; excellent cast; pleased good business. Grace Van Studdiford in The Paradise of Mahomet 27 to capacity.

PETERSBURG.—ACADEMY (Dan Regan): McDowell Players opened for a week Feb. 27 in The Red Dagger to large and pleased audience.

WASHINGTON.

SPOKANE.

William Turner and Edith Yeager Well Received—News of the Week

William H. Turner and Edith Yeager scored in Father and the Boys at the Auditorium Feb. 24, 25. A performance for the benefit of the teachers' fund was largely attended 22, the feature being a playlet writen by Jean Ingram Witcher, a local newspaper woman. Taking part in the programme were Elizabeth Herrick, reader; Florence Clark, Highland dance; Caroline Jackson, cornet solo; C. Marie Francis, classical dance; Betty Clifford, vocalist. Lulu Morgan, May Calef, Lena Witt, and Etta M. Barton had the principal roles in selections from The Bo-

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bemian Girl. Polly of the Circus 5, Gertrude Elliott 23.

Franklyn Underwood as John Storm and Frances Slosson as Glory Quayle in The Christian, at the Spokane, week of 19, made many new friends. John T. Doyle, John Sherman, James Corrigan, and Maude Hannaford also were seen to advantage. Capacity business during the week. Girls 20-4.

Quincy Adams Sawyer was the vehicle with which Del S. Lawrence and Jane Vivian Kelton, supported by a well balanced co., pleased large audiences at the American week of 19. Ishmael 20-4.

Members of the parliamentary department of the Woman's Club of Spokane presented a sketch called The Young Ladies' Single Blessedness Society in their clubhouse the evening of Feb. 23.

David T. Ham has leased the new Lyric in the Lindelle building to the Lyric Theatre co. for five years for $50,000.

United Commercial Travelers of Spokane will give their annual carnival May 1-6. Robert H. Cameron, secretary of the Spokane Interstate Fair, will arrange the programme.

Students of Spokane College will give a benefit performance in the college gymnasium 31. The Kiks' Quartet and Victor Charbulach, a musical prodigy, will be featured.

Blanche Burns, late of the Keith and Dill co. of San Francisco, has joined The Matinee Girls, now playing the Sullivan and Considine Circuit.

Rowena Stewart, one of the team presenting Broadway Love at the Orpheum Theatre this week, lost her street gown while traveling in a sleeper from Billings, Mont., to Spokane, the night of Feb. 18, and arrived in this city the morning of 19 clad chiefly in a long overcoat. Officials of the Northern Pacific Railroad are investigating the theft.

Maude Hannaford, ingenue of the Baker Stock co., will leave in a week for Los Angeles to join her husband, thus closing her engagement in Spokane.

J. E. Cort, manager of the Yakima Theatre, at North Yakima, reports that plans for a combination theatre and hotel, to be erected in that city within a year, are being prepared by an architect at Seattle.

Carl Grissen, violinist, has closed his studio in the Auditorium Building and will make a concert tour of the Northwest. He will be assisted by Alice Hurn, pianist and accompanist, and Capitolia Anger, soprano.

Clarence Reddy, organist, who was in Spokane the latter part of this week, said that the Pacific Slope country is making remarkable progress in musical and artistic development, adding: "There is a great deal of excellent musical talent here, and in every city I find many men and women who are doing much toward raising the musical standard and are accomplishing a great deal in that respect." W. S. M'CREA.

SEATTLE.

Texas Guinan Won Favor—Landers Stevens and Georgia Cooper Made Most of Opportunities.

At the Moore, Polly of the Circus Feb. 19-25 was presented by a capable co. before houses averaging good business. The same attraction had a two weeks' run here in 1909. Georgie Olp sustained the title-role with skill and effect, while Bernard Johnson showed his ability to good advantage as leading man. In the cast were Alice Brooks, Annie Ashley, Erina Irwin, Effie Dutton, Walter Wesley, Frank J. Woods, Alfred Trueschel, and others, who contributed to the interest and enjoyment. Havana 26-4.

The Kissing Girl 19-25, which made a hit at the Moore last Fall, was presented by an excellent co. with snap and vim at the Grand. The attendance averaged good business. Texas Guinan invested the title-part with charm and vivacity, and won considerable favor. Thomas Whiffen scored as Fritz Kobus. The dancing by Mlle. Vanity was skillfully executed, and won many recalls. Misses Faber and De Vere, violinists, gave several selections, which elicited hearty applause. In the cast were Ida Fitzhugh, Venita Fitzhugh, Louis London, Harry Hermsden, and Roy Torrey. The Man in the Box 26-4.

At the Seattle the Landers Stevens Stock co. appeared in a good presentation of Billy 19-25, which amused and entertained audiences averaging good business. Mr. Stevens in the title-role displayed skill and cleverness to good advantage, while Georgia Cooper as leading woman was thoroughly at home in the part. Jane M. Urban, Lillian Mason, Edith Temple, Elizabeth De Witt, Denton Vane, and others made the most of their respective roles. Charles Yule as boatswain and Clarence Arper as a sailor made a hit. Same co. in Salomy Jane 26-4.

The offering at the Alhambra was Lena Rivers 19-25 in the title-part of which Emma Bunting appeared, being one of her favorite roles, and her delineation was marked by skill and finish. In the cast were Eva Earle French, Lillian Griffiths, Bessie Llewellyn, Evelyn Selbie, Edna Mullally, George Whitaker, O. M. Williamson, George B. Berrell, Frank H. Seaward, Lewis Von Weithoff, and others, who rendered efficient support. Uncle Daniel 26-4.

The Tale of a Dog 19-25 at the Lois was presented before medium and large houses by Daphne Pollard and co. in a manner that was amusing and entertaining. Miss Pollard as Maria made the most of the part. In the cast were Julia Walcott, Virginia Thornton, Lelia Noel, Frank A. Bonner, Edward Kellie, and Harry Cummings. Arabian Nights 26-4.

BENJAMIN F. MESSERVEY.

ELLENSBURG.—THEATRE (H. S. Elwood): The Man on the Box Feb. 21; poor house.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): George Evans' Honey Boy Minstrels pleased S. R. O. The Country Boy Feb. 24, 25 drew three fair audiences; deserved S. R. O. Bright Eyes 3, 4.——VIRGINIA (Charles A. Feinleer): All Elks' Minstrels 27, 28; a big social event; very artistic performances. Paid in Full 9-11.——APOLLO (H. W. Rogers): Gay Morning Glories 27-4 (return): S. R. O. The City Club 6-11.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Blue Mouse 2 delighted big house. West Virginia University Dramatic Club in My Uncle from India 6. The Rosary 14.——HIPPODROME (Ed. Heible): Johnny Wise and co. Feb. 27-1 drew big houses. Picone Musical and Singing Trio, Sprague and McNeece, and Carroll and Brevort 2-4.

CHARLESTON.—BURLEW (N. S. Burlew): Mae La Porte Stock co. Feb. 20-25; good co. to light business. Plays: Just Plain Mary, Dorothy Vernon of Haddon Hall, The Lone Trail, The Great White Trail, Toll Gate Inn, She Could Not Marry You, Bright Eyes 1, 2, The Climax 3, 4.

HUNTINGTON.—THEATRE (Joseph R. Gainor): The Girl of Eagle Ranch Feb. 22; ordinary co. and performance to fair business. The Keyes Sisters Stock co. in repertoire 27-4.

WISCONSIN.

MILWAUKEE.

William Farnum at the Majestic—The Old Soldier Fiddlers Pleased.

This week's bill at the Majestic is headlined by Mr. Peole's new play, The Mallet's Masterpiece, with William Farnum cast in the chief role. The act which meets the most popular approval with the audiences is The Old Soldier Fiddlers. They are four Civil War veterans, accompanied by a venerable player of the bones, and their act certainly instills patriotism into the hearts of the audience. The balance of the bill is good and includes Andreo's Studies in China, Three White Kuhns, Vittorio and Georgetto, James Cullen, Norton and Stanley, and the Roscow Midgets.

The Rollicking Girlies, a sparkling two-act musical comedy, is entertaining large audiences at the Gayety this week. An exceptionally pretty chorus is the feature.

Good vaudeville and burlesque combined are seen at the Star this week with the Broadway Gayety Girls. S. E. NELSON.

MANITOWOC.—OPERA HOUSE (S. Pech): Howe's pictures Feb. 23 to capacity. Vaughan's Vaudeville co. 25; poor.——CRYSTAL (Engel and Goetzler): The Lewis-Oliver Stock co. closed their eight weeks' engagement 26. The George Paul Stock co. opened an indefinite stock engagement 27 with The Mormons and gave good satisfaction. Mr. Paul has surrounded himself with a clever co. and indications point to a long engagement. German Stock co. 1, 2. Miss Nobody from Starland 13.

RACINE.—THEATRE (Daniel M. Nye): Count De Beaufort Feb. 21 was satisfactory. A Married Bachelor 23 fared well. The Cat and the Fiddle 25; good. Passing of the Third Floor Back 26. Sidney Drew in Billy 28; good. Racine Club in His Uncle from India 28 (local) drew S. R. O. Monte Carlo Girls 1. Countess De Swiaky 3. Madame X 10. Katie-Did 13.

FOND DU LAC.—HENRY BOYLE THEATRE (P. E. Haber): Lyman H. Howe Feb. 22, matinee and night, delighted two capacity houses. Der Dorpfarrer 24; fair business. A Married Bachelor, matinee and night, 25; satisfaction to good business. House of a Thousand Candles 4. Madame X 8. Al. Wilson 14.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): The Passing of the Third Floor Back Feb. 20; Ian Robertson and an excellent co.; large house. The Cat and the Fiddle 25 to good business, afternoon and evening; performance fair. Defender of Cameron Dam 27.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Father and the Boys Feb. 8; fair house; good show. Rice Brothers' Minstrels 16-19; poor houses and performances. Madame X 22 to S. R. O.; excellent satisfaction. Miss Nobody from Starland 3.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Lyman H. Howe's moving pictures Feb. 24; house crowded. The Bavarian Players 25 (German); good house. The Cowboy Girl 26; crowded matinee and night.

BELOIT.—THEATRE: The Grace Baird co. Feb. 20-25 to good houses. Alice in Wonderland 27, 28 to big houses. Wisconsin University Band 1. Rector's Burlesquers 3. In the Bishop's Carriage 18.

NEENAH.—THEATRE (F. A. Leaving): Lyman H. Howe Feb. 21; excellent, to packed house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Three Twins Feb. 28. This Woman and This Man 7. Cupid at Vassar (local) 10. Seven Days 17.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): The Great Calve is with us, and appeared in concert Feb. 13-16, giving a varied programme, and for the second part one act of Carmen, in costume, with her husband as Jose. The first concert filled the house to overflowing. There were 1,100 in the audience, a record house for this town, and with seats at $3 per. Madame Calve is on her way to America from Egypt and India, where she has given fifty-three concerts. Her voice is as wonderful as ever and her acting, if possible, improved. ITEMS.——The merger of all the theatres is the one exciting event of the year, and means a great deal to the amusement-loving public. The combination is strong enough to get the best of artists, and by closing down three of the minor theatres, gives large houses to the open ones, and by shifting the artists from one house to another, varies the monotony as, on account of the distance the artists have to come, it is necessary to stay at least six weeks to get even on the steamer fare. The houses open now are the Empire, Savoy and Bijou.—Among the people who are entertaining are Winnie Baldwin, a very clever little singer with a good voice and wonderful facial expression; the Doric Trio, whose songs have made a big hit; Dolliver and Rogers, a singing and dancing team far above the average; Harding and Wasson, a clever sketch team; Hasson ben Abdul, a juggler and strong man; Weiser and Welser, an acrobatic specialty; Richard Kipling, in illustrated songs; the Demarest Brothers, a musical team, and George Stanley, tenor. A baseball game was given for charity Feb. 5, between the actors and the Mixers, and some very funny ball was played. The soubrettes in town peddled peanuts and gum and helped the receipts out remarkably. On the 14th a ball is given by the professionals, to aid one of their members who is sick and to raise money to send him home.—In the future we are to have the Westminster Choir, who are on a 'round-the-world trip, and a stock company which is not yet named. The Mikado will be sung by local talent some time this month. THE BOHEMIAN.

CANADA.

TORONTO.

The Three Twins Drew Packed Houses on Their Return Visit—Albert Chevalier Pleased.

The popularity of Joseph M. Gaites' comedy, The Three Twins, was well demonstrated when it opened on its return engagement to a packed house, and played to big business all week. Clifton Crawford proved beyond a doubt that he was the only man who could play his part, with the degree of perfection that he did, and the reception tendered should leave no doubt as to the amount of appreciation. His readings were excellent, especially his rendering of George Delm. Elsie Wynne as the charming Kate Armitage was very charming, and Joseph Allen as Gedard Stanhope could not be duplicated. But worthy of special praise was the work of Mayme Gehrue in the Yama Yama Girl, receiving repeated encores. Perfect staging and scenic effects were also much in evidence. John Drew in Smith 6-11.

Albert Chevalier played at the Royal Alexandra in the laughable comedy, Daddy Dufard. The patronage for the week was only fair, but the work of Mr. Chevalier deserved much better. The supporting co. was good. Walter Whiteside in The Melting Pot 6-11.

The Goddess of Liberty, with a chorus of fifty, played at the Grand Opera House to good business. Music and dancing were both good, and the different parts were well taken. The Man of the Hour 6-11.

Mischa Elman, known as the world's famous violinist, drew capacity house at Massey Music Hall March 1 to March 5. Madame Tetrazzini had the largest audience with the exception of Melba ever present at Massey Hall, seats being at a premium. Her renditions were received with that degree of applause that showed high appreciation. The only regret that Toronto has was that she could not be with us longer.

Sam Mann and co. in as funny a skit as ever played on a vaudeville stage was the big laugh at Shea's. Harmony was supported by the Big City Four, whose songs were much appreciated. Tasmanian Van Diemans were good in acrobatics. Morton and Moore, Taree Nevarros, Willette Whitaker, and Harriett Burt were other numbers that proved a good attraction.

H. CHESTER IRONSIDE.

MONTREAL.

Seven Days Scored Big at His Majesty's—The City at the Princess.

Seven Days Feb. 28-4 at His Majesty's proved a most mirth-provoking and entertaining play, which kept the audience in a good humor from start to finish, and was interpreted by a clever co. Mr. Von Mitzel scored as Bubbles, and Louise Galloway as his wife-for-a-week was very charming and winsome, and the supporting cast was well balanced. Madame Sherry 6-11.

Clyde Fitch's powerful, if somewhat grusome, play, The City, is the bill at the Princess 28-4, interpreted by one of the best all-round casts seen here this season. Tully Marshal gives a gripping study of the drug soaked Hannock. Edward Emery gives a most finished performance of Gordon Van. Eva Vincent, an old favorite here, is excellent as Mrs. Band, and Wilson Melrose as George Rand and Lucille Watson and Mary Nash as his two sisters, all do capital work. George Howel deserves special mention for his excellent double of Rand, Sr., and Bert Verbees, while Mary Servos was a charming Eleanor. Prince of Pilsen 6-11.

The Courtiers, a musical play in miniature, staged by E. A. Rolfe, is the headliner at the Orpheum, and proved very entertaining. Kellert, Mack and Frank Orth pleased in The Wrong Hero. Walsh, Lynch and co. did excellent work in the sketch, Hueckins' Run; the Village Choir Quartette, the Three Keatons, Hopkins-Axwell and co., and the Tuscano Brothers fill out a satisfactory bill.

D'Ennery's popular play, Martyre, is the bill at the National, with Claude Ritter, Germaine Vehry, and Gustave Scheler in the leading roles.

The Washington Society Girls give a good all-round offering at the Royal. In the olio Siebini and Grovini do an exceedingly clever bicycle and juggling act. The co. is capable and the chorus large, good-looking and well costumed.

The Francais continues to do a big business with motion pictures and good vaudeville.

Bob and Daisy Cunningham and Teressa Miller are the features at the Lyric.

W. A. TREMAYNE.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Robin Hood Feb. 24, 25; presented by local amateurs, under the auspices of the Daughters of the Empire, before good-sized houses, with W. F. Robinson, musical director, and W. H. Smith, New York, stage-manager; popular opera was given a very creditable presentation. Mischa Elman (violinist) 27; he gave of his best, and his best is unsurpassed. The Prince of Pilsen 1. Walker Whiteside in The Melting Pot 2. A Stubborn Cinderella 4. The Three Twins 9. Goddess of Liberty, Kyrle Bellew in Raffles, Vesta Victoria, and Madame Sherry coming.——TEMPLE (J. G. Appleton): Jolly Wild and co., Mlle. Amato, Lancton-Lucier and co., Four Georgettys, the Strolling Players, W. J. Coleman, Belle Onri, and the Kinetograph 27-4.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): Albert Chevalier in Daddy Dufard Feb. 17, 18; three performances to fair business. My Cinderella Girl 20; average attendance. Edna Aug in The Chorus Lady 23; good performance and should have had better business. Joseph F. Sheehan English Grand Opera co. in Il Trovatore 24, 25; three performances to fair business. Jess Dandy in The Prince of Pilsen 27 drew a packed house and gave thorough satisfaction. Mischa Elman, the Russian violinist, delighted a good attendance of music lovers 28; his accompanist, Percy Kahn, also deserves special mention. Walker Whiteside in The Melting Pot 4. The Three Twins 7, 8. Madame Sherry 17. The Goddess of Liberty 18. Kyrle Bellew in Raffles 20.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Myrkle-Harder co. opened a two weeks' engagement Feb. 27 to a large house in His Last Dollar. This, with A Fool and His Money, The Great John Ganton, and Lost River will constitute the first week's bills; performance praiseworthy.——ITEMS: The deed of the last piece of land in connection with Keith's new King Square Theatre was transferred 28, and building operations will begin at the earliest opportunity.——The late John Donovan, billposter, was a thrifty soul and left bankbooks covering over $5,000 deposited to his credit. A sister and two brothers survive.

OTTAWA, ONT.—RUSSELL (P. Gorman): Albert Chevalier in Daddy Dufard Feb. 22, 23 gave one of the most artistic productions ever seen here to large audiences, and curtain calls were frequent. Seven Days 24, 25; fair co. to fair business. My Cinderella Girl 27, 28 to good business. The Prince of Pilsen 3, 4. The City 6. Vesta Victoria 7, 8.——DOMINION (Gus S. Greening): Ricard and Lonergan, Royal Tokio Japanese Troupe, Charles F. Semon, Conlin, Steel and Carr, Edmond Corbin, Lupita Peres, Thalero's Circus, and pictures are filling the house at each performance 27-4.

KINGSTON, ONT.—OPERA HOUSE (L. P. Branigan): Then and Now (local) Feb. 20 pleased large house. Daddy Dufard 24 to large and appreciative audience. My Cinderella Girl 25 to S. R. O. A Stubborn Cinderella 1. The Prince of Pilsen 3.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hazard): My Cinderella Girl Feb. 24; full house; performance fair. A Stubborn Cinderella 2.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Prince of Pilsen Feb. 28; fine performance; people turned away. The Three Twins 6.

SASKATOON, SASK.—EMPIRE OPERA HOUSE (Ed Hugonnet): Ed Terry's London co. in Sweet Lavender 22. The Magistrate 23. Alex. Lauder 24, 25.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): New Glasgow Choir Feb. 27; large audience. Such a Little Queen 13.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Wareland, Ind., 8. Balsbridge 9, Clinton 10, Montezuma 11, Cayuga 13, Veedersburg 14, Waynetown 15, Covington 16, Attica 17, Williamsport 18.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-April 15.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Boston, Mass., 6-18.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Hancock, Md., 8, Piedmont, W. Va., 9, Parsons 10, Philippi 11, Buckhannon 13, Fairmont 15, Sisterville 16, St. Marys 17.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Brooklyn, N. Y., 6-11.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Akron, O., 6-11.

AT CRIPPLE CREEK: Detroit, Mich., 5-11.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Minneapolis, Minn., 6-11, Des Moines, Ia., 12-15, Omaha, Neb., 16-18.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Lancaster, Pa., 6-8, Harrisburg 9-11.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 22—indefinite.

BABY MINE (No. 2; William A. Brady, mgr.): Goshen, Ind., 8, Elkhart 9, Wabash 10, Logansport 11, Ft. Wayne 12, Peru 13, Marion 14, Muncie 15, Anderson 16, Connersville 17, Richmond 18.

BACHELOR'S HONEYMOON (Northern: Gilson and Bradfield, mgrs.): Corning, Ia., 8, Villisca 9, Atlantic 10, Red Oak 11.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Deadwood, S. D., 8, Spearfish 9, Belle Fourche 10, Lead 11.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2-March 11.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Cleveland, O., 6-11.

BEN-HUR (Klaw and Erlanger, mgrs.): Lincoln, Neb., 6-8, Kansas City, Mo., 13-18.

BERNHARDT, SARAH (W. F. Connor, mgr.): St. Louis, Mo., 5-9, Memphis, Tenn., 11.

BEVERLY (Western: Delamater and Norris, mgrs.): New Orleans, La., 5-11, Baton Rouge 12, Alexandria 14, Shreveport 15, Monroe 16, Tallulah 17, Natchez, Miss., 18.

BILLY (Peter Rice, mgr.): Butte, Mont., 8, Great Falls 9, Helena 10, Missoula 11.

BILLY THE KID (F. R. Hoadley, mgr.): Syracuse, N. Y., 6-8, Rochester 9-11, Boston, Mass., 13-25.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Chattanooga, Tenn., 6-11, Knoxville 13-18.

BUNCO IN ARIZONA (Kilmt and Gazzolo, mgrs.): Philadelphia, Pa., 6-11.

BURKE, BILLIE (Charles Frohman, mgr.): Boston, Mass., 6-18.

CAREW, MARY (R. G. Kingston, mgr.): Paul's Valley, Okla., 9, Norman 11.

CARTER, MRS. LESLIE (John Cort, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Boston, Mass., 6-11.

CHERRY, CHARLES (Daniel Frohman, mgr.): New York city Feb. 20—indefinite.

CHEVALIER, ALBERT (Liebler and Co., mgrs.): Washington, D. C., 6-11.

CHORUS LADY (Henry B. Harris, mgr.): St. Louis, Mo., 5-11.

CITY, THE (Messrs. Shubert, mgrs.): Hamilton, Ont., 8.

CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Natchitoches, La., 8, Shreveport 9, Texarkana, Ark., 10, Stamps 11.

CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Deming, N. M., 8, Las Cruces 9, Alamogordo 10, El Paso, Tex., 11, 12, Pecos 13, Big Springs 14, Abilene 15, Ballinger 16, San Angelo 17, Coleman 18.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13—indefinite.

COUNTRY BOY (Co. A: Henry B. Harris, mgr.): Baltimore, Md., 6-11, New York city 13-18.

COUNTRY BOY (Co. B: Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 9—indefinite.

COUNTY SHERIFF (O. E. Wee, mgr.): Vinton, Ia., 8, Waverly 9, Oelwein 10, Waterloo 11, Cedar Rapids 12, Belle Plaine 13, What Cheer 14, Newton 15, Oskaloosa 17, Ottumwa 18.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Philadelphia, Pa., 27-March 11, Baltimore, Md., 13-18.

DANIEL BOONE ON THE TRAIL (Eastern: Charles A. Teaff, mgr.): Jackson, Tenn., 8, Humboldt 9, Trenton 10, Union City 11.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Holden, Mo., 8, Harrisonville 9, Clinton 10, Joplin 11.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Louisville, Ky., 6-11.

DODGE, SANFORD (B. S. Ford, mgr.): Hibbing, Minn., 6-8, Eveleth 9, 10, Hibbing 11, 12, Bemidji 17, 18.

DREW, JOHN (Charles Frohman, mgr.): Toronto, Ont., 6-11.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York city Feb. 13—indefinite.
FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): St. Louis, Mo., 5-11.
FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Seattle, Wash., 5-11, Tacoma 12, 13, Victoria, B. C., 14, Vancouver 15, 16, Bellingham, Wash., 17, Olympia 18.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Baltimore, Md., 6-11.
FERGUSON, ELSIE (Henry B. Harris, mgr.): Washington, D. C., 6-11.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Pittsburgh, Pa., 6-11.
FLAMING ARROW (E. F. Kreyer, mgr.): Plymouth, Mass., 6, Clinton 10, Manchester, N. H., 13, Laconia 14, Concord 15, Gardner, Mass., 16, Nashua, N. H., 17, Dover 18.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Nashville, Tenn., 6-11.
FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.
GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Nampa, Ida., 8, Pocatello 9, Logan, U., 10, Ogden 11.
GEORGE, GRACE (Wm. A. Brady, mgr.): Cincinnati, O., 6-11.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): Detroit, Mich., 6-11, New York city 13—indefinite.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Indianapolis, Ind., 5-11.
GIRL AND THE OUTLAW (E. J. Riddell, mgr.): Union City, Ind., 9-11, Richmond 13-15.
GIRL AND THE STAMPEDE (Gaskell and MacVey, mgrs.): Dayton, O., 6-8, Columbus 9-11.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Laconia, N. H., 8, Franklin 9, Gardner, Mass., 10, Bennington, Vt., 11, Pittsfield, Mass., 13, Great Barrington 14, Kingston, N. Y., 15, Paterson, N. J., 16-18.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city 6-11.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Raton, N. M., 8, Santa Fe 9, Albuquerque 10, El Paso, Tex., 11, Silver City, N. M., 13, Douglas, Ariz., 14, Bisbee 15, Tucson 16, Phoenix 17, Prescott 18.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Darien, Wis., 9, Kenosha 12, Wausau 17, New London 18.
GIRLS (Messrs. Shubert, mgrs.): St. Louis, Mo., 12-18.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Indianapolis, Ind., 6-8.
GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, 20-March 11.
HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Dallas, Tex., 8, 9, McAlester, Okla., 10, Muskogee 11, Vinita 13 Tulsa 14, Joplin, Mo., 15, Springfield 16, Ft. Smith, Ark., 17, Fayetteville 18.
HER SON (Schiller Amusement Co., mgrs.): Nashville, Tenn., 6-11, Birmingham, Ala., 13-18.
HIGGINS, DAVID (E. D. Stair, mgr.): Grand Rapids, Mich., 5-8, Toronto, Ont., 13-18.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Chicago, Ill., Feb. 27-March 11.
HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOUSE OF A THOUSAND CANDLES (Co. B; Rowland and Gaskell's): Columbus, Neb., 8, Schuyler 9, Wahoo 10, David City 11, Onawa, Ia., 13, Holstein 16, Storm Lake 17, Emmetsburg 18.
IRWIN, MAY (Liebler and Co., mgrs.): Memphis, Tenn., 9-11.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Kansas City, Mo., 6-11.
KESSLER, DAVID (Max R. Wilner, mgr.): St. Paul, Minn., 6-8.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Boston, Mass., 6-11, Utica, N. Y., 17, 18.
LILY, THE (David Belasco, mgr.): Chicago, Ill., 5-18.
LION AND THE MOUSE (W. M. Hale, mgr.): Cleveland, O., 6-11, Boston, Mass., 13-18.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Louisville, Ky., 6-11, St. Louis, Mo., 13-18.
MACAULEY, WILLIAM (James A. Fels, mgr.): Beardstown, Ill., 8, Davenport, Ia., 11, Rock Island, Ill., 12, Morrison 13, Sterling 14, Aurora 15, Joliet 16.
MADAME X (Eastern; Henry W. Savage, mgr.): Worcester, Mass., 6-8, Taunton 9, Fall River 10, Newport, R. I., 11, Providence 13-18.
MADAME X (Southern; Henry W. Savage, mgr.): Fond du Lac, Wis., 8, Madison 9, Racine 10, Rockford, Ill., 11, Aurora 13, Joliet 13, Hammond, Ind., 14, Lafayette 15, Frankfort, Ky., 16, Anderson, Ind., 17, Muncie 18.
MADAME X (Western; Henry W. Savage, mgr.): New Orleans, La., 5-11, Mobile, Ala., 13, 14, Atlanta, Ga., 15-18.
MAN OF THE HOUR (C. M. Holly, mgr.): Newark, N. J., 6-11.
MAN ON THE BOX (E. R. Trousdale, mgr.): Evansville, Ind., 8-8, Jeffersonville 9, North Vernon 10, Madison 11, Lawrenceburg 13, Brownstown 14, Franklin 15, Green Castle 16, Brazil 17, Clinton 18.
MANN, LOUIS (Wm. A. Brady, mgr.): Oklahoma City, Okla., 8, Ft. Worth, Tex., 10, 11, Dallas 12, 14, Austin 15, Temple 16, Taylor 17, San Antonio 18.
MANNERING, MARY (Messrs. Shubert, mgrs.): Minneapolis, Minn., 6-8, St. Paul 9-11.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Springfield, Mass., 6-11.
MASON, JOHN (Messrs. Shubert, mgrs.): Providence, R. I., 6-8, New York city 13—indefinite.
MELVILLE, ROSE (A. R. Sterling, mgr.): Paterson, N. J., 6-11, Syracuse, N. Y., 13-15, Rochester 16-18.
MILLER, HENRY (Henry Miller Co., mgrs.): New York city Jan. 9-March 11, Washington, D. C., 13-18.
MINISTER'S SWEETHEART (D. Altman, mgr.): St. Paul, Minn., 6-11.
MISSOURI GIRL (Joseph Rith, mgr.): Amory, Miss., 8, Aberdeen 9, Columbus 10, Starkville 11, Lexington 13, Durant 14, Oxford 17, Holly Springs 18.
MISSOURI GIRL (Eastern; F. W. Richardson, mgr.): Sheldon, Ia., 8, Sibley 9, Hartley 10, Emmetsburg 11, Estherville 13, Spencer 14, Sioux Rapids 15.
MODERN SALOME (Morrison and Hefferlin, mgrs.): Newark, N. J., 6-11, Worcester, Mass., 13-18.
MONTANA (Henry D. Carey, mgr.): Kansas City, Mo., 5-11.
MOTHER (William A. Brady, mgr.): Pittsburgh, Pa., 6-11, Cleveland, O., 13-18.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., 5-11.
NIGGER, THE (Wm. A. Brady, Ltd., mgr.): New Haven, Conn., 6-8, Brooklyn, N. Y., 13-18.
NO MOTHER TO GUIDE HER: Washington, D. C., 6-11.
NOBODY'S DAUGHTER (New Theatre): New York city Feb. 27-March 11.
OLD HOMESTEAD (Frank Thompson, mgr.): Pittsburgh, Pa., 6-11, Buffalo, N. Y., 13-18.
OLD HOMESTEAD (Frank Thompson, mgr.): Marquette, Mich., 8, Calumet 9, Hancock 10, Ishpeming 11, Superior, Wis., 12, Duluth, Minn., 13, 14, St. Cloud 15, Brainerd 16, Crookston 17, Grand Forks, N. D., 18.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Hopkins, Mo., 8, Stanberry 9, Ravenwood 10, Union Star 11.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Pawnee, Neb., 8, Beatrice 9, Fairbury 10, Red Cloud 11, Norton 13, Holdredge 15, Hastings 16, York 17, Nebraska City 18, Leavenworth, Kan., 19.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Youngstown, O., 6-8, Wheeling, W. Va., 9-11, Pittsburgh, Pa., 13-18.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Richland, Ia., 8, Burlington 11.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Pulaski, Ill., 8, Stonington 9, Hillsboro 10, Alton 11.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Philadelphia, Pa., 5-11, Paterson, N. J., 13-18.
QUEEN OF THE HIGHWAY (Morrison and Hefferlin, mgrs.): Peoria, Ill., 5-8, Springfield 9-11.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 23-March 11, Kansas City, Mo., 13-18.
ROBSON, MAY (L. S. Sire, mgr.): Kansas City, Mo., 5-8, St. Louis 12-18.
ROSARY (Gaskell and MacVitty, mgrs.): Carroll, Ia., 8, Eagle Grove 9, Webster City 10, Cedar Falls 11, Independence 13, Oelwein 14, Manchester 15, Dubuque 17, Prairie du Chien, Wis., 18.
ROSARY (Rowland and Clifford, Inc., mgrs.): Huntington, W. Va., 8, Charleston 9, Gallipolis, O., 10, Nelsonville 11, Athens 13, Parkersburg, W. Va., 14, McConnellsville, O., 15, Caldwell 16, Cambridge 17, Bellaire 18.
ROSARY (No. 2; Rowland and Clifford, mgrs.): Martinsburg, W. Va., 8, Hagerstown, Md., 9, Hanover, Pa., 10, York 11, Atlantic City, N. J., 13-15.
ROSARY (Southern; Rowland and Clifford, Inc., mgrs.): Fayetteville, Ark., 8, Joplin, Mo., 9, Springfield 10, Leavenworth, Kan., 11, Omaha, Neb., 12-15, Red Oak, Ia., 16, Ottumwa 17, Oskaloosa 18.
ROUND UP (E. J. Cohn, mgr.): Rochester, N. Y., 6-11.
RURAL SLAVE (Geo. H. Bubb, mgr.): Cartersville, Ill., 8, Christopher 9, Duquoin 10, Benton 11, Mt. Vernon 13, McLeansboro 14, Dahlgren 15, Tamaroa 16, Coulterville 17, Sandoval 18, Highland 19.
RUSSELL, ANNIE (Liebler and Co., mgrs.): Chicago, Ill., March 6—indefinite.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Richmond, Va., 8, Roanoke 9, Lynchburg 10, Staunton 11.
ST. ELMO (Central; United Play Co., Inc., mgrs.): Bastrop, La., 8, Monroe 9, Tallulah 10, Ruston 11, Eldorado, Ark. 13, Arkadelphia 14, Gurdon 15, Texarkana 16.
ST. ELMO (Glaser and Stair, mgrs.): Toledo, O., 5-11, Cleveland 13-18.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Pittsburgh, Pa., 6-11.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Boise City, Ida., 8, 9.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Washington, D. C., 6-11, Worcester, Mass., 13-15, Springfield 16, 17, New Britain, Conn., 18.
SHEA, THOMAS E. (A. H. Woods, mgr.): Jersey City, N. J., 6-11.
SILVER THREADS (Joe Lane, mgr.): San Francisco, Cal., 5-11.
SINS OF THE FATHER (George H. Brennan, mgr.): Tulsa, Okla., 8, Vinita 9, Muskogee 10, McAlester 11.
SIS PERKINS (C. Jay Smith, mgr.): Dyersburg, Tenn., 8, Ripley 9, Wynne, Ark., 10, Jonesboro 11, Hot Springs 13, Little Rock 14, Newport 15, Walnut Ridge 16, Corning 17, Poplar Bluff, Mo., 18, Cairo, Ill., 19.
SKINNER, OTIS (Charles Frohman, mgr.): Brooklyn, N. Y., 6-11.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Detroit, Mich., 6-11, Chicago, Ill., 13-April 1.
SPENDTHRIFT (Eastern; Frederic Thompson, mgr.): Baltimore, Md., 6-11.
SQUAW MAN (Willis Amusement Co., mgrs.): Asheville, N. C., 8, Greenville, S. C., 9, Spartanburg 10, Charlotte, N. C., 11, Winston-Salem 13, Danville, Va., 14.
SQUAW MAN (Western; H. E. Pierce, mgr.): Las Vegas, N. M., 8, Trinidad, Colo., 9, Pueblo 10, Colorado Springs 11, Denver 12-18.
STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., 5-18.
STARR, FRANCES (David Belasco, mgr.): Newark, N. J., 6-11, New York city 13-18.
TEMPEST AND SUNSHINE (A. J. Woods, mgr.): Fairfield, Ill., 8, Vincennes, Ind., 9, Sullivan 10, Robinson, Ill., 11.
TERRY, EDWARD (Liebler and Co., mgrs.): Victoria, B. C., 8, Seattle, Wash., 9-11, Portland, Ore., 13-15, Baker City 16, Oregon City 17, 18.
THAIS (Jos. M. Gaites, mgr.): New York city March 14—indefinite.
THAYER, HERBERT (H. P. Brown, mgr.): Columbus, Miss., 8, Amory 9, Corinth 10, Florence, Ala., 11, Columbia, Tenn., 13, Cullman, Ala., 15, Talladega 16, Roanoke 17, Opelika 18.
THIEF (Eastern; Geo. A. Sullivan, mgr.): Punxsutawney, Pa., 8, Dubois 10, Austin 14.
THIEF (A. H. Woods, mgr.): Knoxville, Tenn., 6-11, Chattanooga 13-18.
THIEF (Western; H. A. Bailey, mgr.): Elkhart, Ind., 8, Dowagiac, Mich., 9, Kalamazoo 10, Battle Creek 11, Jackson 13, Lansing 14, Owasso 15, Flint 16, Port Huron 17, Bay City 18, Pontiac 19.
THREE WEEKS: Boise City, Ida., 10, 11.
THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Greenville, S. C., 8, Columbia 9, Savannah, Ga., 10, Charleston, S. C., 11.
TO SERVE THE CROSS (Mittenthal Brothers, mgrs.): Providence, R. I., 6-11.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Dover, N. J., 8, Plainfield 9, Atlantic City 10, 11, Providence, R. I., 13-18.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Cleveland, O., 6-11, Detroit, Mich., 13-18.
UNCLE TOM'S CABIN (Western; Al. W. Martin's): Bainbridge, O., 8, Greenfield 9, Piqua 10, Middletown 11, Hamilton 12.
VIRGINIAN (Kirke La Shelle Co., mgrs.): St. Paul, Minn., 5-11.
VON POSSART, ERNST (Gustav Amberg, mgr.): St. Louis, Mo., 6-11.
WALSH, BLANCHE (A. H. Woods, mgr.): Owensboro, Ky., 8, Louisville 9-11, Helena, Ark., 13, Greenville, Miss., 14, Vicksburg 15, Jackson 16, Natchez 17, Monroe, La., 18.
WARDE, FREDERICK: Los Angeles, Cal., 5-11, San Francisco 19-25.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): New York city 6-18.
WHITE CAPTIVE: St. Louis, Mo., 5-11.
WHITE SQUAW (Louis F. Werba, mgr.): Louisville, Ky., 6-11.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Toronto, Ont., 6-11.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Detroit, Mich., 5-11, Janesville, Wis., 13, Fond du Lac 14, Oshkosh 15, Green Bay 16, Menominee, Mich., 17, Marquette 18.
WILSON, FRANCIS (Charles Frohman, mgr.): Pueblo, Colo., 8, Leadville 9, Ogden, U., 11.
WOLF (Stair and Havlin, mgrs.): Milwaukee, Wis., 5-11, Memphis, Tenn., 13-18.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
AMBERG (Gustav Amber, mgr.): New York city Jan. 16—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ASSOCIATED PLAYERS (Eugene Powers, mgr.): Little Rock, Ark., Jan. 8—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., Jan. 15—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. A. De Vonde, mgr.): Louisville, Ky.—indefinite.
CASINO: Zanesville, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 13—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
CUMINGS (Geo. H. Hill, mgr.): Pittsburg, Mass., Feb. 27—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 3—indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.
DWIGHT PLAYERS: Cincinnati, O.—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: San Francisco, Cal.—indefinite.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Columbus, O., March 6-April 1.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND: Ottawa, Ont., Dec. 25—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 19—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HICKMAN-BESSEY (Jas. D. Proudlove, mgr.): Bloomington, Ill., Feb. 5—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
IMPERIAL: Montreal, P. Q., Nov. 14—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH (James B. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (King and Seymour, mgrs.): Chester, Pa., Jan. 30—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
MAC LEAN (P. G. MacLean, mgr.): Indianapolis, Ind., Feb. 20-April 29.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MAXWELL, LILLIAN: Superior, Wis., Jan. 29—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MORRY (Le Comte and Flescher's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
MOZART THEATRE (Stanford and Western, mgrs.): Elmira, N. Y., Jan. 23—indefinite.
NATIONAL: El Paso, Tex., Feb. 5—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NESBITT PLAYERS (D. H. Cashman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 16—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYTON (H. B. Lawrence, mgr.): Toledo, O., Aug. 29—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON'S 145TH AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PEOPLE'S, Chicago, Ill., Dec. 25—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Edw. Keilie, mgr.): Seattle, Wash., Feb. 13—indefinite.
PRINCESS: Des Moines, Ia., Aug. 29—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
PRINGLE, DELLA: Boise City, Ida., Feb. 9—indefinite.
ROBYNS (William Robyns, mgr.): Auburn, N. Y., Feb. 6—indefinite.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 13—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SCHULTZ (Raab and Kolker, mgrs.): Zanesville, O., Dec. 31—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, CECIL (Mayer-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mayer-Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STAIRWAY PLAYERS (Jack Simmons, mgr.): Detroit, Mich.—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 19—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.

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THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON-WOODS (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TROUSDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Des Moines, Ia., March 5—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.
YALE (Monte Thompson, mgr.): New London, Conn., Feb. 22—indefinite.

TRAVELING STOCK COMPANIES

BROWN, KIRK (C. W. Miller, mgr.): Utica, N. Y., 6-11, Troy 13-18.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Phoenix, Ariz., 26-March 11, Tombstone 12-18.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Troy, N. Y., 6-11, Middletown 13-25.
CHICAGO STOCK (Chas. H. RossKam, mgr.): New London, Conn., 6-11, Meriden 13-18.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Clarksville, Tenn., 6-11.
DE LACY, LEIGH (Monte Thompson, mgr.): Gloucester, Mass., 6-11.
DODGE, SANFORD (B. S. Ward, mgr.): Hibbing, Minn., 6-8.
EICKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Bellefourche, S. D., 6-8, Sturgis 9-11, Deadwood 13-18.
GRAYCE, HELEN (N. Appell, mgr.): Erie, Pa., 6-11, Warren 13-18.
HARVEY (H. D. Orr, mgr.): Peru, Ind., 6-11.
HILLMAN'S (F. P. Hillman, mgr.): Naponee, Neb., 6-8, Bloomington 9-11.
HILLMAN'S IDEALS (Lacy M. Hayes, mgr.): Sabetha, Kan., 6-8, Summerfield 9-11, Axtel 13-15.
KEITH (Cato S. Keith, mgr.): Decatur, Ill., 6-11, Springfield 13-18.
KING AND LYNN: Concord, N. H., 6-11.
LOCKES, THE (Harry Sohns, mgr.): Cawker City, Kan., 6-8, Woodston 9-11.
LONG, FRANK E. (Frank E. Long, mgr.): Dubuque, Ia., 6-11.
LYCEUM COMEDY (Kemble and Sinclair's): Morganfield, Ky., 6-11.
LYRIC (Campbell and Dibble, mgrs.): Faribault, Minn., Feb. 12-March 11.
McNAVIN (James McNavin, mgr.): Logansport, Ind., 6-11.
MOREY (Le Comte and Fiescher's): Lawton, Okla., 5-11, Chickasha 12-18.
MURRAY-MACKEY (John J. Murray, mgr.): Battle Creek, Mich., 6-11.
MYRKLE-HARDER (W. H. Harder, mgr.): St. John, N. B., 27-March 11.
STERLING (Sterling and Wilson, mgrs.): Richmond, Ind., 6-11.
TAYLOR (H. W. Taylor, prop.): Clinton, Mass., 6-11, So. Framingham 13-18.
TAYLOR, ALBERT (E. J. Lassarre, mgr.): Strawn, Tex., 8, 9, Thurber 10, 11.
WINNINGER BROTHERS: Quincy, Ill., 6-11.
WOODS SISTERS: Gatesville, Tex., 6-11.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn, mgrs.): New York city Feb. 20—indefinite.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 20—indefinite.
ARCADIANS (Charles Frohman, mgr.): Indianapolis, Ind., 6-8, Dayton, O., 9, Columbus 10, 11, St. Louis, Mo., 12-18.
ARCADIANS (Charles Frohman, mgr.): Los Angeles, Cal., 6-11.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Philadelphia, Pa., 27-March 11.
BLACK PATTI (R. Voelckel, mgr.): Edenton, Va., 8, Petersburg 9, Richmond 10, Fredericksburg 11, Washington, D. C., 13-18.
BOHEMIAN GIRL (Messrs. Aborn, mgrs.): Buffalo, N. Y., 6-11.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): McKeesport, Pa., 8.
BROKEN IDOL (Dave Seymour, mgr.): Louisville, Ky., 13-15.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Little Rock, Ark., 8, Pine Bluff 9, Helena 10, Clarksdale, Miss., 11, Greenville 13, Yazoo City 14, Columbus 15, Tuscaloosa, Ala., 16, Birmingham 17, Gadsden 18.
CAHILL, MARIE (Daniel V. Arthur, mgr.): St. Louis, Mo., 5-11, Chicago, Ill., 12—indefinite.
CARLE, RICHARD (Frazee and Lederer, mgrs.): New York city March 6—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Ft. Dodge, Ia., 8, Cherokee 9, Sioux Falls, S. D., 10, Sioux City, Ia., 11, St. Paul, Minn., 12-18.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Indianapolis, Ind., 6-8.
CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Cincinnati, O., 6-11.
DILL, MAX (Max Dill, mgr.): Tacoma, Wash., 10, 11, Seattle 12-18.
DOLLAR PRINCESS (Charles Frohman, mgr.): New Haven, Conn., 8, 9, Bridgeport 10, Waterbury 11, Brooklyn, N. Y., 13-18.
DOLLAR PRINCESS (Charles Frohman, mgr.): Atlanta, Ga., 6-11.
ELTINGE, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Brooklyn, N. Y., 6-11, Baltimore, Md., 13-18.
FRENCH OPERA (Julius Lavolle, mgr.): Columbus, O., 6-8, Memphis, Tenn., 13-18.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Boston, Mass., 27-March 18.
GLASER, LULU (Messrs. Shubert, mgrs.): Chicago, Ill., 27-March 11.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Kingston, Ont., 8.
GOLDEN GIRL: South Bend, Ind., 8.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Chicago, Ill., 5-11.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Topeka, Kan., 8, Kansas City, Mo., 9-11.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
ISLE OF SPICE (Eastern: F. A. Wade, mgr.): Butler, Ind., 8, Kendallville 9, Goshen 10, Elkhart 11.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JAPANESE HONEYMOON (Burt Herbert, mgr.): Savannah, Ga., 8.
JOLLY BACHELORS (Lew Fields, mgr.): Brooklyn, N. Y., 27-March 11.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Ashland, Wis., 6-8, Virginia, Minn., 9, 10, Eveleth 11, 12.
KATIE-DID (Jos. M. Gaites, mgr.): Milwaukee, Wis., 6-11.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12—indefinite.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Waterbury, Conn., 9, New Haven 10, 11.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Louisville, Ky., 6-8, Indianapolis, Ind., 9-11.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Baltimore, Md., 6-11.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30-March 11.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): San Francisco, Cal., 27-March 18.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): New Orleans, La., 5-11, Houston, Tex., 12, 13, Galveston 14, 15, Austin 16, 17, Waco 18.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Ogdensburg, N. Y., 8, Watertown 9, Oswego 10, Geneva 11, Dunkirk 13, Erie, Pa., 14, Youngstown, O., 15, East Liverpool 16, Wheeling, W. Va., 17, 18.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Montreal, P. Q., 6-11, Ottawa, Ont., 13-15, Kingston 16, London 17, Hamilton 18.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Boston, Mass., March 6—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): San Jose, Cal., 8, Stockton 9, Oakland 10, 11, San Francisco 12-26.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Kansas City, Mo., 5-11, Chicago, Ill., 12—indefinite.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Omaha, Neb., 5-8, Des Moines, Ia., 9, 10.
MOORE, VICTOR (Frazee and Lederer, mgrs.): New York city Feb. 20-March 11, Brooklyn 13-18.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Norfolk, Va., 8, Petersburg 13, Roanoke 14, Clifton Forge 15, Covington 16, Hinton, W. Va., 17, Charleston 18.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Rochester, N. Y., 6-8, Syracuse 9-11, Philadelphia, Pa., 13-18.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Chicago, Ill., 26-March 18.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Boston, Mass., 6-18.
NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Dunedin, New Zealand, 28-March 10, Oamaru 11-13, Christchurch 14-26.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Ft. Madison, Ia., 8, Burlington 9, Galesburg, Ill., 10, Davenport, Ia., 11, Peoria, Ill., 12-15, Springfield 16-18.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Rome, Ga., 8, Chattanooga, Tenn., 9, Knoxville 10, 11, Huntsville, Ala., 13, New Decatur 14, Bowling Green, Ky., 15, Frankfort 16, Lexington 18.
NINER MUSICAL COMEDY (Edwin Niner, mgr.): Boone, Ia.—indefinite.
OPERA COMIQUE (Thos. Quinlan, mgr.): Sheffield, Eng., 6-11, Bristol 13-18, Cardiff, Wales, 20-25, Plymouth, Eng., 27-April 1, Portsmouth 3-8.
PINK LADY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Feb. 13-March 11, New York city 13—indefinite.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Montreal, P. Q., 6-11, Burlington, Vt., 13, Manchester, N. H., 14, Worcester, Mass., 15, Providence, R. I., 16-18.
RED MILL (Martin and Emery, mgrs.): Bellows Falls, Vt., 8, Brattleboro 9, Worcester, Mass., 10, 11.
RING, BLANCHE (Lew Fields and Frederick MacKay, mgrs.): Memphis, Tenn., 6-8, Little Rock, Ark., 10.
SCHOOL DAYS (Stair and Havlin, mgrs.): Springfield, Ill., 5-8, Peoria 9-11, Ft. Wayne, Ind., 12-15, Grand Rapids, Mich., 16-18.
SHERMAN'S MUSICAL COMEDY (E. A. Wolff, mgr.): Edmonton, Alb., Jan. 24-March 25.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Cleveland, O., 6-11.
SMART SET (No. 2: Barton and Wiswell, mgrs.): Indianapolis, Ind., 6-11.
SOUL KISS (Western: Mittenthal Bros. mgrs.): Buffalo, N. Y., 6-11, Detroit, Mich., 13-18.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Toronto, Ont., 6-11.
SUNNY SOUTH (J. C. Rockwell, mgr.): Blue Earth, Minn., 8, Estherville, Ia., 9, St. James, Minn., 10, Mankato 11, New Prague 12, Owatonna 13, Faribault 14, Red Wing 15, Northfield 16, Waterville 17, Tracy 18, Springfield 19.
SUPERBA (Edwin Warner, mgr.): Cincinnati, O., 5-11, Chicago, Ill., 12-18.
THREE TWINS (Jos. M. Gaites, mgr.): Hamilton, Ont., 9-11.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Middletown, Conn., 8, New London 9, Bridgeport 10, Poughkeepsie, N. Y., 11.
TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): St. Joseph, Mo., 12-15, Des Moines, Ia., 16-18, Marshalltown 19.
TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Armstead, O., 8, Uhrichsville 9, Shelby 10, Wooster 11.
WARD AND YOKES (Ed. D. Stair, mgr.): Connersville, Ind., 8, Richmond 9, Piqua, O., 10, Springfield 11, Cincinnati 12-18.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Chicago, Ill., Feb. 12—indefinite.
WILLS COMEDY (J. B. Wills, mgr.): Athens, O., 6-8.
WINNING MISS (Boyle Woolfolk, mgr.): Memphis, Tenn., 5-11, Nashville 13-18.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Cleveland, O., 6-11.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Tucson, Ariz., March 8—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Danora, Pa., 8, Washington 9, Steubenville, O., 10, Beaver Falls, Pa., 11, East Palestine, O., 13, Lisbon 14, Warren 15, Akron 16-18.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): St. Joseph, Mo., 8, Atchison, Kan., 9, Topeka 10, Chanute 11, Pittsburg 12, Carthage, Mo., 13, Springfield 14, Vinita, Okla., 15.
FOX'S LONE STAR (Roy E. Fox, mgr.): Cooper, Tex., 6-8, Commerce 9-11.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Hoboken, N. J., 6-11, New York city 13-25.
AMERICANS (Teddy Symonds, mgr.): Philadelphia, Pa., 6-11, Washington, D. C., 13-18.
BEAUTY TRUST (H. W. Thompson, mgr.): Cleveland, O., 6-11, Toledo 13-18.
BEHMAN SHOW (Jack Singer, mgr.): Providence, R. I., 6-11, Boston, Mass., 13-18.
BIG BANNER (Frank Livingston, mgr.): New York city 27-March 11, Bridgeport, Conn., 13-15, Springfield, Mass., 16-18.
BIG GAIETY (Columbia Amusement Co., mgrs.): Chicago, Ill., 5-11, Louisville, Ky., 12-18.
BIG REVIEW (Henry P. Dixon, mgr.): New York city 6-11, Paterson, N. J., 13-15, Jersey City 16-18.
BOHEMIANS (Al. Lubin, mgr.): Wilkes-Barre, Pa., 6-8, Scranton 9-11.
BON TON: Washington, D. C., 6-11, Pittsburgh, Pa., 13-18.
BOWERY (E. Dick Rider, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-18.
BROADERS (Louis Stark, mgr.): Omaha, Neb., 5-8, St. Joseph, Mo., 9-11, Kansas City 12-18.
BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Minneapolis, Minn., 6-11, St. Paul 12-18.
CENTURY GIRLS (Jack Faust, mgr.): Chicago, Ill., 5-11, Detroit, Mich., 12-18.
CHERRY BLOSSOMS (Charles F. Edwards, mgr.): Brooklyn, N. Y., 6-18.
COLLEGE GIRLS (Max Spiegel, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, Brooklyn 13-18.
COLUMBIA (Frank Logan, mgr.): Brooklyn, N. Y., 6-11, New York city 13-18.
COZY CORNER GIRLS (Sam Robinson, mgr.): Brooklyn, N. Y., 13-25.
CRACKERJACKS (Harry Leoni, mgr.): Pittsburgh, Pa., 6-11, Cleveland, O., 13-18.
DAINTY DUCHESS: New York city 6-11, Philadelphia, Pa., 13-18.
DREAMLAND (Izzy Grodz, mgr.): St. Paul, Minn., 6-11, Omaha, Neb., 13-15, St. Joseph, Mo., 16-18.
DUCKLINGS (Frank Calder, mgr.): Harrisburg, Pa., 8, Altoona 9, Johnstown 10, Pittsburgh 13-18.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Cincinnati, O., 6-11, Louisville, Ky., 13-18.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Omaha, Neb., 6-11, Minneapolis, Minn., 12-18.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 5-11, Milwaukee, Wis., 12-18.
GINGER GIRLS (Lou Hurtig, mgr.): Louisville, Ky., 5-11, St. Louis, Mo., 12-18.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Louisville, Ky., 5-11, Cincinnati, O., 12-18.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Detroit, Mich., 6-11, Toronto, Ont., 13-18.
GOLDEN CROOK (James Fulton, mgr.): Toledo, O., 5-11, Chicago, Ill., 12-18.
HASTINGS' BIG SHOW: Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.
IMPERIALS (Sam Williams, mgr.): Jersey City, N. J., 6-8, Paterson 9-11, Wilkes-Barre, Pa., 13-15, Scranton 16-18.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Kansas City, Mo., 6-11, Omaha, Neb., 12-18.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Newark, N. J., 6-11, New York city 13-18.
JERSEY LILIES (James Cooper, mgr.): Philadelphia, Pa., 6-11, Brooklyn, N. Y., 13-18.
JOLLY GIRLS (R. E. Patton, mgr.): Detroit, Mich., 5-11, Buffalo, N. Y., 13-18.
KENTUCKY BELLES (C. E. Foreman, mgr.): Brooklyn, N. Y., 27-March 11, New York city 13-25.
KNICKERBOCKERS (Louis Robie, mgr.): Newark, N. J., 6-11, Hoboken 13-18.
LADY BUCCANEERS (M. Strouse, mgr.): Toronto, Ont., 6-11, Montreal, P. Q., 13-18.
LOVE MAKERS (Sam Howe, mgr.): New York city 6-11, Philadelphia, Pa., 13-18.
MAJESTICS (Fred Irwin, mgr.): St. Louis, Mo., 5-11, Kansas City 12-18.
MARATHON GIRLS (Phil Seridan, mgr.): Rochester, N. Y., 6-11, Schenectady 13-15, Albany 16-18.
MERRY MAIDENS (Edward Shafer, mgr.): Indianapolis, Ind., 6-11, Louisville, Ky., 12-18.
MERRY WHIRL (Louis Epstein, mgr.): Milwaukee, Wis., 5-11, Minneapolis, Minn., 12-18.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Bridgeport, Conn., 6-8, Springfield, Mass., 9-11, Providence, R. I., 13-15.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): New York city 6-18.
MOULIN ROUGE (Maurice Jacobs, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-18.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Buffalo, N. Y., 6-11, Rochester 13-18.
PASSING PARADE (Clarence Burdick, mgr.): New York city 27-March 11, Newark, N. J., 13-18.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Boston, Mass., 27-March 11, Jersey City, N. J., 13-15, Paterson 16-18.
PENNANT WINNERS (Bob Miles, mgr.): Cleveland, O., 6-11, Chicago, Ill., 12-18.
QUEEN OF BOHEMIA (Max Spelgel, mgr.): Chicago, Ill., 6-11, Cincinnati, O., 12-18.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Minneapolis, Minn., 6-11, Milwaukee, Wis., 12-18.
RECTOR GIRLS (Morris Weinstock, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.
RENTZ-SANTLEY (J. E. Early, mgr.): Chicago, Ill., 5-11, Detroit, Mich., 12-18.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Boston, Mass., 6-11, New York city 13-18.
ROLLICKERS (Alex. Gorman, mgr.): Kansas City, Mo., 5-11, St. Louis 12-18, E. St. Louis, Ill., 19.
ROSE SYDELL'S (W. S. Campbell, mgr.): Boston, Mass., 6-11, Albany, N. Y., 13-15, Schenectady 16-18.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York city 6-18.
SAM T. JACK'S (Geo. T. Smith, mgr.): Montreal, P. Q., 6-11, Boston, Mass., 13-25.
SERENADERS (Geo. Armstrong, mgr.): Milwaukee, Wis., 6-11, Chicago, Ill., 12-18.
STAR AND GARTER (Frank Wieburg, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Boston, Mass., 13-18.
STAR SHOW GIRLS (John T. Baker, mgr.): Paterson, N. J., 6-8, Jersey City 9-11, Scranton, Pa., 13-15, Wilkes-Barre 16-18.
TIGER LILIES (Wm. Drew, mgr.): Cincinnati, O., 5-11, Chicago, Ill., 12-18.
TROCADEROS (Chas. H. Waldron, mgr.): Brooklyn, N. Y., 6-11, Newark, N. J., 13-18.
VANITY FAIR (Gus Hill, mgr.): Philadelphia, Pa., 6-11, Baltimore, Md., 13-18.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Boston, Mass., 6-18.
WATSON'S (W. E. Watson, mgr.): St. Louis, Mo., 5-11, East St. Louis, Ill., 12, Indianapolis, Ind., 13-18.
WINE, GUY (Edmund Hayes, mgr.): Baltimore, Md., 6-11, Allentown, Pa., 13, Reading 14, Harrisburg 15, Altoona 16, Johnstown 17.
WORLD OF PLEASURE (Gordon and North, mgrs.): Scranton, Pa., 6-8, Wilkes-Barre 9-11, Philadelphia 13-18.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Pittsburgh, Pa., 6-11, Cleveland, O., 12-18.

BANDS.

BOSTON SYMPHONY (Max Fiedler, conductor): Boston, Mass., 12.
MINNEAPOLIS SYMPHONY (Emil Oberhoffer, conductor): Chicago, Ill., 9.

MISCELLANEOUS.

ABBOTT, BESSIE, AND DAVID BISPHAM: Washington, D. C., 9, Baltimore, Md., 10.
ADAMS, JAMES (C. F. Haraden, mgr.): Gaffney, S. C., 6-11.
ELMAN, MISCHA: Cleveland, O., 8, Pittsburgh, Pa., 9, Chicago, Ill., 12.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Birmingham, Ala., 6-11, Montgomery 13-18.
FLINT, MRS. HERBERT (J. A. Lacy, mgr.): Chicago, Ill., 6-11.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Windom, Minn., 6-8, St. James 9-11.
ITA (C. L. Lynne-Fallon, mgrs.): Bedford, Ind., 6-11, Bloomington 13-18.
LITCHFIELD TRIO, NEIL: Warrenton, Va., 8, Culpeper 9, Richmond 10, 11, Fitchburg, Mass., 13, Amherst 14, Schenectady, N. Y., 15, Poultney, Vt., 16.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.: Waterloo, Can., 8, St. Johns 9, Sherbrooke 10, 11, Groveton, N. H., 14, Lancaster 15, Littleton 16, Berlin 18.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Des Moines, Ia., 5-8.
PAVLOWA, ANNA, AND M. MORDKIN (Burton Collyer, mgr.): Northampton, Mass., 8, Providence, R. I., 10.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Gibraltar, Spain, 1-15, Malaga 16-20, Cartagena 21-27, Valencia 28-April 3.
ST. DENIS, RUTH (Henry B. Harris, mgr.): St. Louis, Mo., 5-11, Des Moines, Ia., 16, Kansas City, Mo., 17.
TETRAZZINI, MME.: Boston, Mass., 9.
THOMPSON'S SHOW (F. H. Thompson, mgr.): Blue River, Wis., 6-9, Muscoda 10, 11.
THURSTON, HOWARD: Chicago, Ill., 6-25.
WALDEN (S. Worden, mgr.): Columbia, Ala., 8, Hartford 9, De Funiak Springs, Fla., 10, 11.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE SPECTATOR is glad to note that readers of THE MIRROR who are writing letters to this department of the paper are developing the critical attitude and pointing out noticeable blunders in picture productions that have been unmentioned by the reviewers. One pair of eyes witnessing a fleeting exhibition of a film may easily miss pertinent details that should be criticised. Sometimes other details are too trivial to call for serious reference and sometimes the reviewer may omit to mention them because he has already overrun his space in criticising faults that he considers of more importance. It is thus that the volunteer critics may come to the aid of the professional by furnishing an army of watchful eyes. So, you "Spectatorites," criticise all you want to. If you send in twaddle it will find its proper destination in the "w. b." If your criticisms are well grounded they may find their way into print, with such comments as The Spectator may see fit to pass upon them.

* * * *

As an instance of the spread of serious critical attention that the motion pictures of the day are receiving, and also as an indication of the changing attitude of the press, it will be interesting to refer to a prize contest which the Toledo *Blade* has recently inaugurated. The *Blade* gives three cash prizes each week for the best three criticisms of motion picture films under the following conditions, to quote from the *Blade:*

The three prize criticisms will be published each Saturday in the *Blade*. They may be left at the *Blade* counting room or mailed, but they must be at the *Blade* office not later than 5 o'clock each Thursday afternoon. No manuscripts will be returned. The criticisms must be written on one side of the paper and must not exceed 200 words in length. You have only to remember that each criticism must contain the correct name of the moving picture theatre attended and the real name and address of the critic. Also, your criticism must deal with a specific series of pictures, not the whole show. For instance, if you see The Scout's Revenge, or The Kidnapped Boy, tell about them, and not about picture shows in general. Criticise it just as you would if the *Blade* sent you to the Valentine to criticise The Country Boy or to the Lyceum to see Al. Wilson. If you like the picture show you saw, say so, and why. If you disliked it, state it plainly, and give your reasons.

After the contest had been in progress a few days the paper remarked that "apparently everybody in Toledo went to a moving picture show."

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Attention has been called frequently in MIRROR film reviews to apparent errors of direction or management as to exits and entrances in motion picture productions, but in such reviews space does not always permit extended explanations as to how the errors occur. It would therefore appear to be a matter worthy of some consideration in this column. The point complained of is of frequent occurrence in the films of nearly all makers—the best as well as the poorest. A player will be seen leaving a room or locality in a certain direction, and in the very next connecting scene, a sixteenth of a second later, he will enter in exactly the opposite direction. Now it may be argued quite logically that this need not necessarily be inartistic, because the spectator himself may be assumed to have changed his point of view, but (oh, that word!) the spectator will not look at it that way. Any one who has watched pictures knows how often his sense of reality has been shocked by this very thing. To him it is as if the player had turned abruptly around in a fraction of a second and was then moving the other way, or as if he had gone half way around a building during the change of scene and was entering it from the opposite side. When we recollect how startlingly real it appears in a motion picture to see a player open a door to enter a house from the outside and instantly in the next scene from the inside complete the operation, all the time moving in the same direction, it is a wonder that directors do not pay more attention to this detail. It is probable that the trouble is due in some instances to the fact that interior scenes are made first and the exteriors cannot always be made to accommodate themselves. But whatever the reasons, they should be guarded against as much as possible.

* * * *

A party of boys were playing a few days ago in Philadelphia with an air-gun, which they had bought in partnership, when the gun, in the hands of one of the boys, was discharged and another boy was killed. The police allege that the boys were playing Indian and Wild West cowboys and that they had their inspiration from a motion picture show in the neighborhood, although the boy who did the shooting is quoted by his father as declaring: "Pop, I picked it up and it went off." Instead of blaming the picture show in a vague way for the fatality, it would occur to The Spectator that the real fault lies with the parents who permitted their children to play with deadly weapons and with the dealer who sold it to them. Boys with ordinary red blood in their veins are bound to emulate romantic characters of fiction or history. What boy has not done it at some time in his life? The Spectator remembers that at an early age he started to run away from home. It was his ambition to come to New York and be a bootblack. From that humble beginning he would become a millionaire. He had been reading the boy stories of Horatio Alger, Jr., and Oliver Optic. A broken leg put an end to the adventure, but no one thought of appealing to the public or the law to suppress the books that had inspired the act. One thing that will be noted in connection with nearly all instances of boys or girls at play or in earnest trying to emulate the deeds they read about or see pictured in the films, they almost invariably select a heroic or at least an honest character for emulation. They are officers or detectives bringing the dastardly scoundrel to justice, or they have a fanciful dream of starting in life as poor boys or girls and working up to the topmost pinnacle of fame in honorable careers. It is not one child in a thousand, or in many thousands, it may be said, who chooses the criminal for his hero, and such a child is criminal by instinct at the start. To understand the point of view of the "adolescent youth" in the picture shows, one has only to observe the things these youngsters applaud. For the hero triumphant, for justice victorious, they have applause and cheers. For the villain and scoundrel and criminal they have only silence or hisses. Is stimulation of this kind injurious in the long run? No one of normal, common-sense mind will say that it is.

* * * *

The idea has been frequently combatted in these columns that American Indians are devoid of romance or poetry. The Spectator has always contended that the usual stage conception of the red man, and, indeed, the popular conception of him, is wrong; that he is not the austere, silent stoic in his intimate tribal relations that he is represented to be in so many novels and plays. Mary Hunter Austin, Helen Hunt Jackson and certain other investigators, authors and students have done much to correct the popular error in late years, and the recent play by Mrs. Austin, The Arrow Maker, will be additional education in the direction of truth in this matter. In an interview discussing her play, Mrs. Austin, who speaks from intimate personal knowledge, declared: "Indians love as romantically, as poetically, as the most sentimental white man. Every Indian is a born poet." Mrs. Austin might have added also that every Indian is a born actor. He acts when he poses as the stoic before the stranger; he acted and was an orator as well around the ancient council fire; he was a marvelous pantomimist in his savage days when, as a messenger from one tribe to another, unable to speak or understand a word of the strange tribe's language, he was yet able to make himself perfectly understood and to understand in return, by means of the sign language or Indian pantomime.

* * * *

With its usual inability to tell all the truth when any matter concerning motion pictures is under consideration, the New York daily press almost unanimously misrepresented or suppressed part of the evidence in the Jack Binns case against the Vitagraph Company for $50,000 damages, because the film company represented him without his consent in the motion picture of two years ago, telling the story of the "C. Q. D." rescue of the crew of the *Republic*. The claim made by Binns that he was opposed to publicity and to trading on the fame he had won, and that he refused flattering offers to go on the stage was played up in the news reports, but not a word was anywhere printed of his admission on cross-examination that he had appeared personally in a Coney Island side show and had actually gone on the stage in Via Wireless.

* * * *

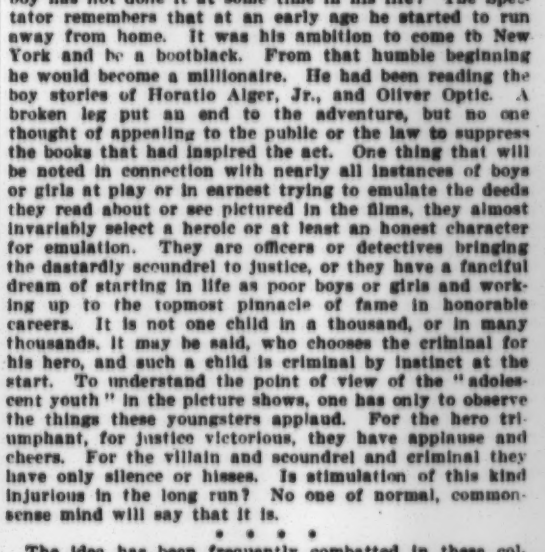
The important point in the Binns case—namely, the limit to which a film company may go in reporting or representing a news event without the consent of the individuals involved, remains for final adjudication. It would seem to the average layman that the same common-sense limit that applies to newspaper stories and illustrations should apply in motion pictures. It is therefore fortunate that the Vitagraph Company has determined to appeal the case in order that there may be a ruling from the highest court.

* * * *

The question of picture player publicity has more sides to it than a multipolyhedron. A new and funny one has just cropped up, and it will be well to look into it. A certain motion picture director, one of the best, by the way, declares that the letters written to The Spectator regarding identities of players and the replies thereto are causing the very deuce to pay with some of the actors and actresses to whom publicity is thus given. According to this complaining director the players immediately swell up and want fabulous salaries. MIRROR in hand, one of them will assail the powers that be and, pointing to his or her name in agate type, will declare: "See what a great player I am. Why, here's a person out in Punxsutawney, Pa., who wants to know my name. Gimme more pay or I quit."

* * * *

Sad state of affairs, isn't it? And undoubtedly it is no visionary complaint, either. There are many such actors and actresses. The very nature of their profession tends toward exaggerated ego, and more often than not it stands in the way of their permanent advancement. There was an odd case came up only the other day in the studio of a prominent company that will illustrate one phase of the matter, although it has no bearing on this particular question of letters to The Spectator. A certain player—but the story is too long for this week. To be continued in our next. THE SPECTATOR.



G. M. ANDERSON
Of the Essanay Company. Leading man and director of the Western Stock

'ARREN KERRIGAN
Leading man in the American films

JULIA SWAYNE
Prominent member of the Vitagraph Stock

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address.

Wants to Work in the Pictures.

BOSTON, MASS., Feb. 14, 1911.

To The Spectator:

SIR.—Will you tell me if one must have had experience on the professional stage in order to work for the Biograph Company. I have often looked in THE MIRROR for a discussion on this subject, but never successfully. I have seen in that excellent company (the Biograph) two little ladies who appeal to me greatly—Willful Peggy and Sunshine Sue—also that finished and painstaking young actor who played the leading role in Pate's Turning. Aren't they a great trio?

For yourself, Mr. Spectator, it is refreshing to see the fairness with which you try to settle the arguments relative to the superiority of this or that company, accordingly as the different writers see from their point of view. For me, the Biograph first, last, always.

MARION HILLIARD.

It is not probable that the Biograph Company or any other producers of motion pictures have any hard and fast rules against employing people who have had no stage experience. Indeed, there are instances where inexperienced persons have proven very satisfactory. One of the leading ladies at present quite popular, Miss Joyce, of the Kalem Western company, is said to have had no stage career. But she is an exception. It would be extremely difficult for any one to obtain even a try-out with any picture company without being able to say that he or she had had some training. The companies are all overrun with applications for work by regular professional people, especially the Biograph Company when in New York (the stock company is now in Los Angeles), owing to the central location of its studio. Naturally, first chance for extra work is given to the experienced and the novice hasn't one chance in a hundred of getting even a second look from the director. Even out in Los Angeles the companies have hundreds of professional people to select from. So please don't buy a ticket and go out there in the vain hope of getting a chance to work in the pictures.—THE SPECTATOR.

Errors in Military Salutes.

WASHINGTON, D. C., Feb. 14, 1911.

To The Spectator:

SIR.—It seems to me that the moving picture companies could easily learn the correct way to make the ordinary military salute. A number of military pictures are made ridiculous by gross errors in saluting properly. Lately I was surprised to see one of our leading companies having the men saluting with one hand while they were at carry arms. Such inaccuracies greatly mar the good effects of otherwise pleasing situations. Another scene shows a private saluting a sergeant or corporal who is sitting at a table; something they do not do in the United States Army. EX-REGULAR.

Here we have a direct example of the manner in which errors in detail are noticed and criticised by patrons of the picture shows. "What's the use of bothering? No one will notice," used to be the excuse of the careless director, and some of them even to-day have the same failing. People not only notice, often the most trivial errors, but they go out and talk about them, proud to have been able to display more knowledge than the picture maker. In military pictures, especially, the producer should be careful to make no mistakes. If he is not himself well posted on the correct things to do and the way to do them, he should have an expert military man at his elbow to prompt him. "Ex-Regular" deserves the thanks of the picture world for calling attention to the points he mentions. —THE SPECTATOR.

"Billy" Quirk Is the Actor.

NEW YORK, Feb. 21, 1911.

To The Spectator:

SIR.—I am a constant reader of THE MIRROR and am very much interested in it.

I should like to know the name of the comedian in the American Pathe Freres. He was in The Other Way and A Simple Mistake. He took the leading part in both of these. I also wish you would print a picture of him.

MISS M. MCANENY.

329 West 143d Street.

Criticising "The Spectator."

BATTLE CREEK, MICH., Jan. 12, 1911.

To The Spectator:

SIR.—While I do not doubt your efforts to be fair, I do think you favor the Association Manufacturers. While it is undoubtedly true that a number of the Independents are taking "Western" pictures in the East, it is also true that a great number of Western pictures taken by the Association Manufacturers are posed by Eastern people, and the way some of them handle revolvers is very funny. These people are just as much out of place as Eastern scenery.

Is it possible you did not notice the white calcium in the night scene of Selig's The Rustler? Did you see the "foreign" scenery and the English language used in the Vitagraph production of A Woman's Love? Didn't you notice the Russians speaking English in the land of the bear in the Biograph production, Waiter No. 5? The farm hand in the Biograph production, Sunshine Sue, carried a lantern that was not lighted after dark. May be these are little faults, but would they have been passed unnoticed if the Independents had made them?

Last Spring the writer wrote an article to a certain amusement publication protesting against the songs used in the picture shows. Since that time that paper has opened a department on the subject. As this affects almost every theatre showing motion pictures, I think THE MIRROR should devote some space to it. I attended a theatre last Sunday and saw Sunshine Sue and In the Tall Grass Country, and the song used was that elevating ditty, "Me For You When Your Wife's Away." What is the use of clean pictures if such filth in song is used in connection? I do not wonder that some newspapers attack the picture houses. This song is not an exception, but a common thing. Cut out the filthy songs, and you will do more in elevating the silent drama than anything else.

THOMAS D. ENSIGN.

An apology is due to Mr. Ensign for apparent neglect of his communication. His letter to The Spectator was on the same sheet with his letter to the subscription department of THE MIRROR and so got sidetracked. MIRROR reviewers do not favor any film makers or class of film makers. The purpose is to review each film on its merits alone. However, there is no doubt that many little defects of detail are overlooked or omitted, often because to mention all that are seen would require too much space. But the Independent films are favored in this respect as much as the Licensed product. The white chicken, the manner of carrying revolvers in Western pictures and the "foreign" scenery referred to in A Woman's Love are not now recalled by the MIRROR reviewers. Overlooking these defects would be cases of oversight. The Russians speaking English in Waiter No. 5 is hardly a matter for criticism. Obviously we could not expect them to speak Russian, even if we could tell what they were speaking. The lantern that wasn't lighted at night is another matter not subject to criticism, because a light in the lantern would not have shown in the photograph under any circumstances, unless an electric light had been placed in the lantern strong enough to outshine the light in which the picture was taken. In fact, there may have been a light in the lantern for all Mr. Ensign or the MIRROR reviewer may know. Consequently it may be said to Mr. Ensign beyond question that the defects he mentions would have "passed unnoticed if the Independents had made" the films. What Mr. Ensign says about vicious and worthless popular songs and music is fully warranted. Some months ago The Spectator wrote to some length on the subject, and later THE MIRROR appealed earnestly to vaudeville and motion picture managers to clean house in this respect. It is a fruitful subject, and THE MIRROR will be glad to hear from other readers along the same line.—THE SPECTATOR.

Here Is an Interesting Letter.

BELLINGHAM, WASH., Feb. 15, 1911.

To The Spectator:

SIR.—The last week's MIRROR dashed my hopes to the ground. I was on the verge of writing to you to ask for the name of the Biograph "Muggsy," when you say that the poor little chap is nameless and goes by a number just like any convict. However, can you tell me if he is still in the company? It has been months since I have seen him. Every day when it is Imperial, Biograph, Reliance, Vitagraph, or sometimes Thanhouser, I go to see the "canned drama," and as for a long time I didn't know the names of the "canned actors," I originate names or chose names corresponding to some character they had played. For instance, Miss Leonard, of the Reliance, was the Gibson Goddess; Mr. Johnson, of the same company, "The Surveyor"; Mr. Kirkwood, Silas Marner, and Mr. Walthall was the Coward. Miss Pickford was "the Billie Burke Girl," because of her Billie Burke curls when I first saw her. Owen Moore I called "Pompadour." Then there was "Muggsy," "the Fisherman," and "Billy Sunday." The last was named because of his resemblance to that baseball evangelist. Now, I have several questions I should like to ask. Have you ever printed photographs of any of the Imperial or Biograph players? Does one show ignorance in not liking the foreign and Indian pictures? I read THE MIRROR every week, and am waiting for a motion picture number with the photographs of my favorites. A. D. B.

Referring to your sympathy for "Muggsy" being numbered like a convict, it is assumed that, like The Spectator, you are mildly joking. "Muggsy" is no longer with that company. Your tendency to give names of your own to picture players whose names are not known to you bears out a statement made recently by The Spectator. THE MIRROR has not yet printed portraits of Biograph or Imp. players. No, it is not ignorance to dislike Indian and foreign pictures providing you dislike only the bad ones, of which there are plenty. Regarding a special motion picture number of THE MIRROR it may be said that every MIRROR is a motion picture number. Don't you think so? Personally The Spectator does not believe in "special" numbers—all the chicken at one meal and feathers for the rest of the year. —THE SPECTATOR.

Who's Who in the Films.

Emily King, New York.—The Imp. has two stock companies and consequently two leading men. Mr. Quirk is with Pathe and not with Sam Bernard. Can't answer your questions regarding pictures at present.

Pearl E. Witt, 936 Teller Avenue, New York. —You can buy a photograph of Florence Turner from the Vitagraph Company. The little girl who played the waif in Jean and the Waif is Adele de Garde.

P. Watson, New York city.—The drummer boy in Edison's Price of Victory was Edwin Clarke.

May Belle Williams, 110 South Seventh Street, Allentown, Pa.—The accepted lover in For Her Sake (Thanhouser) was played by William Garwood. Bill in For My Pal (Powers) was played by Sully Guard.

Lee Merritt, New York city.—The first husband in The Bolted Door (Kalem) is George Melford. The part of Marion in A Father's Love (Lubin) was played by Ethel Elder. Jim in Making a Man of His is Howard Mitchell. The Western lover in A Romance of Lazy K. is Harry C. Meyers. Hope you continue to read THE MIRROR for another twelve years at least.

(Continued on page 34.)

PATHE FRERES
FILMS

Every One a Winner This Week!

MAX'S FEET ARE PINCHED
Can't you imagine Max under these circumstances?
About 489 feet — Released March 13th

OH, YOU KIDS!
A Winter comedy with two boys at the helm.
A typical picture of American boy life in a small town.
About 690 feet — Released March 15th

THE INVENTOR'S RIGHTS
A film of absorbing, pulsating interest.
About 784 feet — Released March 17th

THE SHERIFF'S DAUGHTER
An exciting and intensely interesting picture of Western life.
A story of love and self-sacrifice.
About 1,000 feet — Released March 18th

Watch for "ATHALIE" Coming Soon!

Reviews of Licensed Films

The Eye of Conscience (Selig, Feb. 27).—There is a strikingly effective bit of acting in this film after the opening scene. The temptation of the clerk in the lonely mine office is artificial and not spontaneous. But once having stolen the money from the safe under the supposition that the mine superintendent is dead from fever, the player shows the guilty fear of the amateur criminal with marvelous force and expression. Nothing is overdone. He reaches a seaport town with the stolen money, and not finding a ship ready to sail puts up for the night in a cheap lodging house. The next room is occupied by a maker of masks who has his stock of false faces arranged on shelves along the wall. One of these shelves is directly under a transom between the two rooms, and one of the masks stands so that one of its glass eyes appears to be looking through a hole in the transom. The effect of this staring thing on the nervous thief may be imagined. He finds out the truth about the eye, but will take no more chances with his conscience, riding back to the mine and returning the money just as the superintendent recovers consciousness.

Max Makes Music (Pathe, Feb. 27).—An old idea is given a new appearance in this farce by the graceful Max Linder's characteristic work. He buys a magic flute, the music from which has the power of causing people to dance. Max tries its influence on the drilling soldiers, the fighting drunkards, the young ladies posing for their pictures, the man who has just been murdered, and various other beings, including a little dog. The finishing scene, in which he plays the flute in bed and causes the furniture and pictures to dance into a general mix-up is not so happy. One could almost see the wires by which the objects were moved.

Pots, Pans, and Poetry (Pathe, Feb. 27).—This is another of the extravagant French style of farce that is not without its humor. The new cook proves to be literary and poetical. She rhapsodises in the parlor while her master and mistress ring the doorbell outside, and later she writes poetry in the kitchen while the dinner burns up on the range. When the fire department comes in the fire is put out. So is the cook.

The Lily of the Tenements (Biograph, Feb. 27).—Apart from the deep underlying significance of certain phases of life that this picture presents, it is above all an absorbing and interesting one, rendered so by close adherence to the theme and the care taken to express the fundamental thought of each situation. The girl is obliged, as so many of the people in the tenements are, to take in work from the sweatshops to support her enfeebled parents. The owner of the tenements suggests an easier way out of it. She at last almost consents, but goes to the office to beg for mercy, where she meets the tenement owner's son, lately returned from college. The son tells of the girl's visit, and the father goes to claim her. His son, however, follows with an important business paper—a thing which seems a little forced, as it would seem that the father would not have mentioned his destination. The son enters and interrupts the girl's affirmative. He then spurns his father, provides a physician for the girl's parents, and gives her his honest love. More scenes or another title might have prevented the effect of his love seeming too sudden and would have settled the doubt as to his future relation with his father. In the scene before the last the physician and he apparently enter through the wall of an interior room.

Nan's Diplomacy (Lubin, Feb. 27).—No doubt playing Nan as an inert individual was unique, but in doing so it seemed to spoil the idea of the comedy, which was meant to show how a dainty, domestic wife was much to be preferred to the lady of action and worldliness. Nan seemed as played not the bright little domestic lady but what is known as a "dead head"; therefore considerable sympathy was with her husband, and when it was planned that she assume madness one naturally asked, "Why?" However, the comedy is full of a number of delightful bits and is well constructed, staged and put together with a number of notable details. When the title indicated that the lady was always knitting it was somewhat of a surprise to see her continually crocheting. The habit so exasperated the husband that he invited a certain Clara S. to the house to liven things up. Shortly after this Cousin Harry arrived, and he formulated a plan to bring Nan's husband to his senses. Harry discharged the cook and told Nan to feign madness. The manner in which the lady carried out this ruse is the fun of the film, together with Clara's attempt to keep house. At last that lady is driven from the house by Nan in a mad fit, and then her husband succeeds in restoring her to soundness of mind by the sight of the crocheting. It is done in a thoroughly artistic manner, not offending by too bold treatment.

Taming a Tyrant (Essanay, Feb. 28).—A highly amusing and entertaining comedy is herein cleverly enacted and presented by all parties concerned. Her second husband proved to be a tyrant, and when he insisted upon her daughter marrying the scamp of a nephew she wrote to her sailor brother and he sent at his young and vigorous first mate to settle matters, with the instructions that he be received as a long lost son. The new son proceeded to institute new methods in the household, and forthwith the tyrant after having his face slapped and his hair pulled, was washing dishes and scrubbing floors at a very energetic rate. In a well played and laughable scene he teaches the nephew how to make love to the lady, but finds him such an unsatisfactory pupil that he dismisses him immediately and practices what he essayed to teach in a very convincing manner. Then he confesses, and the stepfather and nephew find it out, though why it was necessary for the nephew to write a letter and deliver it in person is unexplained. But when the father turns in revolt he is shown a marriage certificate which makes clear the fact that the sailor is also his son, and forthwith after begging his wife's pardon for all his misdemeanors he humbly washes windows at his son-in-law's command.

Lafont and Polo's Last Flight (Gau-

Trade Mark

Want a Steady Income?

Get into the moving picture game—quick—and reap the profits of the biggest public demand in years. The crowd is bound to come to your show **once**, but it's up to you to make them **repeat** and turn the nickels and dimes into real money. Get

The Edison Projecting Kinetoscope

and you get the pictures that get the crowd—clear, brilliant, rock-steady, flickerless pictures, the kind they take to. In the Edison you get the machine with every part of the mechanism accessible, interchangeable and built to stand the grind as no other can.

The Edison Genuine Steel Sprockets are one of the features—the sprockets that absolutely prevent all wear and scratching of films.

Edison Manufacturing Company

64 Lakeside Ave., Orange, N. J.

Trade Mark

mont, Feb. 28).—This is a remarkable picture of the flight in which these well-known aerists met their death. They are seen encircling a field and in flight over the city. Then the explosion comes which sends the wreckage down into the field. The camera managed to get a very complete picture of the wreck.

Matrimonial Epidemic (Gaumont, Feb. 28).—A pretty little comedy is worked out in a pleasing and entertaining manner in this picture and relates how two old uncles and a nephew and two old aunts and a niece succumb to the power that makes the world go around. They all find each other out in the conservatory where they spied on the other's love making in turn. Better effects no doubt would have been obtained had the characters stood less in a row in front of the camera and not deliberately posed for the picture.

The Rival Candidates (Edison, March 1).—This is an exceedingly clever comedy and well worked out in every particular, containing much well defined and logical humor. He was nominated candidate for mayor on the fusion ticket, much to his wife's disgust, and when she was nominated for the same position by the suffragettes she agreed to throw away her chance if he would. He refused, and forthwith arose the campaign between the rival factions. The women appropriated his house for headquarters, and he was forced to put up a tent on the lawn for fusion headquarters. Then came rival bands breaking up rival meetings. In spite of it all, on voting day the wife voted for her husband and the husband for his wife. The last returns shown to an eager waiting crowd was a big scoop for the women's party but when the husband and wife knocked heads at the door for the morning paper the labor ticket had won by an overwhelming majority, and so there was no more room for contention. There are many laughs.

Comrades (Urban, March 1).—The comrade is wounded on the battlefield and dies. His friend carries the news home to the grandfather and son, but is followed. The old man hides him in a chest and the soldier is not discovered. The father, however, is so filled with grief and anger that he pursues the soldiers and shoots one, and is traced back to the house, where he is captured and sentenced to be shot. When the friend sees the helpless boy he goes and sacrifices his own life, just as the old man is to be shot, saying it was he who fired the shot. The picture is well conceived and entertaining. The soldier did not seem to make much effort to prevent the old man's intention, and the getting out and in of the chest at the beginning of one of the scenes seemed unexplainable.

Beauties of Sans Souci (Urban, March 1).—This film shows some very pleasing views of what appears to be a large European park. Among some of the sights it shows the "Parnese" bull, the orangery, the "Colonades," Voltaire's statue, and the famous Sans Souci Mill. The last is the statue of Friedrich Wilhelm the Great.

Sailor Jack's Reformation (Kalem, March 1).—One could sympathize more with the deserted wife in this well acted picture story if it had not seemed that the Salvation Army lieutenant was really hanging around the wife too much and with more show of affection than a conscientious man should have exhibited under the circumstances. Jack had cause for his jealousy—at least in appearances. His wife had been a Salvation Army lass and had redeemed him. After they were married he found the lieutenant calling on her and became jealous, deserting her to ship on a long cruise. She remained faithful, and when Jack returned repentant after the voyage, he found a baby in her arms. He also found the lieutenant in the house and would have given way again to his jealousy but for the baby. There was a Salvation Army woman also in the room, but she was kept in the background and her presence appeared to have no part in Jack's change of mind. One scene in which the wife is shown on a rocky shore looking out to sea is beautifully artistic in its posing and conception.

Oh, You Clubman (Pathe, March 1).—This farce is by the Pathe American company and is excellently done excepting that the clubman tries too hard to be funny in his drunken walk, when the real thing would have been more convincing. He has disgusted his wife by getting drunk at the club and neglecting her until she plans to teach him a lesson. Disguised as a burglar, she holds him up and robs him when he comes home drunk one morning. He rushes out for the police and is only able to get himself arrested for being disorderly. Under the circumstances his frantic resistance is entirely plausible. At last he convinces the desk sergeant and the officer goes with him to his home to look for the burglar. Then his wife owns up to her plan and he swears to be good. The last scene, with the wife and husband making faces at the camera, might have been spared.

Woman's Curiosity (Lubin, March 2).—There is a Lubin chase in this farce, and although it has the usual number of falls and collisions, in which the players strive to their utmost to be in earnest, it all lacks spontaneity because the excuse is inadequate. The woman is supposed to be seeking the letter given by the mail carrier to her son and lost by the boy. She accosts everybody and causes a lot of fuss and muss and in the end, when the letter is found, it proves to be the gas bill.

Father's Birthday Ring (Lubin, March 2).—This is not one of the best Lubin farces. One can imagine that it was made before the recent regeneration. The acting is not so bad, but the action lacks point in certain scenes and the story is rather shallow. The family gave father a ring for a birthday gift and he let it slip off his finger when he removed his glove. He immediately accused the typewriter girl of stealing it and she very indignantly went home. The man's son was in love with her in a flippant sort of way and she was in love with him in a decidedly contrary and obstinate way, so that neither was aware of the other's affections. Never were there two lovers quite like these two. They didn't find out that they loved each other until the ring was found in father's glove and he and son went to the girl's home to beg her pardon. To crown their joy and perhaps to show how little he appreciated his birthday gift, father gave the ring to the girl and it seemed to fit her all right, though too big for father.

The Outburst (Selig, March 2).—Evidently made in the West, this film has scenic backgrounds appropriate to the story which is one of the Wild West variety, with a vengeance. Hostile Indians carry off two girls. The whites, mostly cowboys, ride to the rescue and a battle takes place. The Indians threaten to kill the girl captives if the attack is not called off by the whites, but that night the two lovers of the girls penetrate the Indian camp, effect a rescue and diversion under cover of which the other whites assault the camp successfully. As a story it is hardly worth the telling. As picturesque and lively scenes of Indian warfare of the motion picture variety, with thrilling incidents and rescues, it will no doubt please many.

Bertha's Mission (Vitagraph, March 2).—Bertha was going to be an uplifter and labor among the poor. But she found her efforts were wrongly applied, and in the end consented to devote herself in the future to her sweetheart—soon to be her husband. She seemed to come to this last decision when she saw the ring he had bought for her. She brightened up wonderfully at sight of the ring. The troubles she went through in her settlement work were of a comedy nature. She mixed up in the affairs of a husky washerwoman, who was all too lavish with her suds in washing. A kind policeman piloted Bertha away before any real damage was done. Then she labored with a Jewish pawnbroker although for what purpose was not explained. He slipped a stolen necklace in her pocket when the police came to search his place, and she was taken to a cell. The incident was not plausible enough to convince the spectators, but it convinced Bertha, all right. The acting is excellent—much better than the story, which it would seem might have been developed to better purpose.

Mexican Filibusters (Kalem, March 2).—This exciting film telling a story based on what purports to be a genuine incident connected with smuggling arms and ammunition across the Mexican border by the insurgents, is a fine production of its kind, and is sufficiently realistic in detail to be almost true. Tom Mix cannot count for the scenic backgrounds, they may have been done in California, and anyhow there is no indication of the Rio Grand del Norte or any other river. However, we need not quibble over this point in so good a picture. The filibusters load their supplies on a car and the train pulls out. One of the filibusters has turned traitor, and sold the news to the United States Secret Service, so that officers are on the train, but the hero and the leader's daughter are on board, and succeed in cutting out the car with the arms, while the officers are locked in the coach. A pack train is then loaded and sent across the border before the officers arrive. The film is novel and timely and is sure to please.

The Heart of a Savage (Biograph, March 2).—Aside from the many excellent effects obtained in this picture by natural unfolding of events and the novel idea at the base of the story, perhaps the most noteworthy point is the fact that the settlers and the Indians failed to understand each other, and were obliged to speak in signs, which is a fact entirely ignored in the average film. By natural touches the story becomes one of the best Indian films this reviewer has ever seen. A peace pipe, the preacher's wife aids considerably in the opening. When she tells the incident to her husband he realizes how that all Indians are not bad. The good Indian returns to his tribe, and finds that they are about to set out on the warpath in revenge for the treatment he and his companions had received at the hands of a band of thugs. The Indian hastens to inform the wagon and child who had befriended him, but she fails to grasp his meaning. Accordingly he is obliged to resort to a subterfuge. He seizes the child and rushes out of the cabin, the mother following. The prospector returns, and traces the Indian down, and also mistaking his action shoots him. When the man and wife return to see their cabin burn and fall to the ground in ashes they realize the Indian's meaning, and give him burial. The scenes selected comprise some excellent mountain scenery.

In the Hot Lands (Motion, March 2).—While her mother is washing, ninety degrees in the shade, the girl receives an invitation to a dance. When her mother refuses her a dress for the occasion because of lack of funds the girl unbraids her mother, who on being left, sinks to the ground from exertion. The suspense and situation of the story lie in whether or not the mother will die with these last words of her daughter in her mind. The girl borrows her cousin's horse to summon the doctor, and then when he orders ice, taking three horses and stationing them along the road at different points, she makes the ride, twenty-five miles away, only to find the doctor's home in the hands of the sheriff, who is looking for the doctor on account of the last scrape which he got into. Finally she does get the doctor, and they return back of the last mount in time. She has been gathering flowers, and the last straw causes them to wilt, and she drops it in it, and is obliged to go after it again. When she returns the doctor has administered and the mother is conscious. Then she tells her husband that the doctor has been there. Also she thanks him for the remaining piece of ice that was saved, for there were two, but it evidently was not necessary. The story is well told and the acting is excellent. The story is well played, but a certain scene in the desert is overdone.

Who Wrote the Letter (Kalem, March 3).—This film tells an exceedingly interesting and entertaining story and is one of the best offered in every respect. It reminds many of Bret Harte's stories of the West, and is well visualized by the director. The scenic effects, especially of the desert, are very fine. The story is well told, and the acting is excellent. The story is well played, but a certain scene in the desert is overdone.

The Wedding Day (Selig, March 3).—This film tells an exceedingly interesting and entertaining story and is one of the best offered in every respect. It reminds many of Bret Harte's stories of the West, and is well visualized by the director. The scenic effects, especially of the desert, are very fine. The story is well told, and the acting is excellent. The story is well played, but a certain scene in the desert is overdone.

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Around Constantina, Algeria (Pathe, March 3).—The picture opens with views around this Moorish village, showing the Death Pass, the Natural Bridge, and the great Abyss. It concludes with life in the native's quarters.

Satan Defeated (Pathe, March 3).—This film has some remarkably beautiful effects in coloring and is indeed a beautiful thing to look upon, being somewhat operatic and poetical in its idea and presentation. Robert of Normandy is in love with the daughter of the Duke of Messina, but the devil is bargaining for his soul and puts him through many tortures. The dice turn to spiders and frogs; at a duel the devil vanishes; in the assembled company Robert's head is turned to a skull. Nevertheless Robert marries the princess, while at the church door Satan appears to be vanquished forever by the sight of the cross.

Mammy's Ghost (Vitagraph, March 4).—It is no fault of the acting or the settings and direction of this Civil War story that it fails to reach home. It is entirely the fault of the story itself. The incident of a dozen able-bodied soldiers stampeded and frightened away in panic from a house of the enemy at the noise of a clanking chain and a groaning sick man in a concealed chamber might go all right in farce, but in a serious drama it is too much. So, too, with the cotton hair with which the Confederate soldier disguised himself to pass through the Union lines. It wouldn't have served. The story tells of a Confederate officer coming wounded to his home, pursued by Union soldiers. The colored mammy frightens them away by pretending that there are ghosts in the house, the officer's little son helping in the deception by clanking the chain. How different the whole effect would have been if the Union soldiers had been a detachment from a colored regiment.

On the Desert's Edge (Essanay, March 4).—In some respects this is a typical Essanay Western story minus the cowboys and the fast riding. We have the deputy sheriff and the bad man and the early Western barroom. The bad man is a brute, abusing his woman and cheating at cards, but he is also lacking in brains, which is rather unusual for the bad man of fiction. He succeeds in overawing a saloon full of men after the card cheating incident and then walks off without the money. Later, when he is in the desert and the deputy sheriff has come up with him and put the handcuffs on his wrists, he turns the tables on the officer, because the latter has become sand blind. The bad man disarms the deputy and knocks him down, but fails to follow up his advantage and force the officer to unlock the handcuffs. Instead, he walks away with his wrists in irons and has his woman free him with an axe. The woman had become sweet on the deputy in an earlier scene and she goes to the desert and rescues him, after which, though still blind, he kills the bad man and saves and wins the girl. The desert scenes are convincing and the acting is good.

The Iron Master (Edison, Feb. 28).—As adapted from the play, this story tells how Claire was left penniless and when her solicitor, Moulinet, informed the duke to whom she was engaged that such was the case, that gentleman decided not to marry her, but to marry the daughter of Moulinet, which was just what the solicitor wanted. Accordingly when Claire learns of the new engagement she consents to marriage with the iron master. After marriage her husband saves her from insult at the hands of the duke and a duel is fought. Then Claire learns her husband's true worth and the reason the duke forsook her. The production is finely mounted and staged and contains some exceedingly well presented scenes, but there is a general tendency to play more like a drama than a motion picture. It is not always clear, because there is much that is superfluous, and a bad character exposition at the beginning spoiled the dramatic strength of the later scenes that are well presented in themselves. For these reasons it demands a little too much concentration for the average spectator.

Captain Barnacle's Courtship (Vitagraph, Feb. 28).—This story succeeds in bringing out a very realistic atmosphere and shows fine character delineation on the part of the two leading characters. Captain Barnacle is lonely since his wife's death, and Captain Bunce introduces him to a young lady. The young lady, however, has other leanings, and when she flatly refuses, her mother locks her in her room. Her brother enters with her food, gives her a suit of his clothes, and she escapes in her boy disguise to her lover waiting in the sleigh. Her brother dons her veil and there is much excitement when the veil is removed at the chapel. The play rings true and is filled with wholesome laughter.

Jealousy Foiled (Pathe, March 4).—The story of this picture is burdened with too much material that hinders a clear straightforward treatment, and a more definite title explaining the promissory note procedure would have been acceptable. The manager borrows $2,000 from the safe for a friend, who agrees to return the amount on the morrow. The bookkeeper sees the operation, destroys the note containing the request, and tells the employer. When the manager is caught with the money upon him, he is arrested, and evidently sentenced, for the next scene shows a lapse of time, when the manager's daughter, now grown to womanhood, is working for the man who caused her father's downfall. She is in love with a young man who forges his name on a promissory note, which he gives her employer, who knows it is a forgery, but as he is in love with the girl he accepts it to further his ends. When the young man comes forward to pay it, the other declares his intention to expose the fraud. The father of the girl has been released from prison, and as a crook in good earnest enters the young man's apartment, learns the truth, goes to the man who wronged him so many years before and forces him to give up the note and returns it to the young man. Although the getting of the note is the climatic situation of the drama, it is left to the mind of the spectator just how it was done, as are other important issues in the picture. The conclusion, too, is unsatisfactory—though, perhaps, logical. However, while jealousy was foiled in one case, it surely wrecked a life in another.

Forbidden Cigarettes (Gaumont, March 4).—There is certainly a moral in this little travesty that parents had best teach by example and precept, and while perhaps the idea is not the best in the world, the acting of the children make it an exceedingly laughable and humorous affair. However, the spanked children in the last scene reduces it to the vulgar.

The Tramp's Find (Gaumont, March 4).—A tramp finds a valuable pendant that a woman had lost, and after a struggle with himself takes it to the police station, where he finds that the woman has requested that the finder deliver the jewel to her in person. On the way to her home the tramp comes upon two waifs in the street. He awakens them and taking them to the address, sends them in with the pendant, where they interrupt a dinner party. They are next seen playing in the park and the supposition is that they have been adopted. The tramp appears and is introduced to the woman and he then goes out of the picture. Therefore it is a surprise to find the well dressed gentleman in the last scene the former tramp, as the guardian of the children. It is a pleasing film, but it is thought the end would have been less obvious had the two scenes at the beginning containing the children been cut out.

Reviews of Independent Films

The Sheriff's Sweetheart (American, Feb. 27).—Not much can be said for this film except that the acting is not bad. The story is illogical in more than one particular and is not helped out by the management. The girl's father receives a letter telling him that information of an old crime has been written to the judge, and his liberty will be at stake. This letter of denunciation is in a certain mail bag, so the informant writes, and one wonders how the letter of warning could have been delivered in advance. The guilty man robs the mail bag, secures the letter and escapes to his home. The sheriff is at once on the trail with his men, who by some intuition ride directly to the robber's home, where the daughter conceals the old man under a rug on the floor, where the sheriff has the greatest difficulty in not stumbling over him and spoiling the climax. Then the sheriff and girl agree to marry; she uses the handcuffs in place of an engagement ring, attaching herself to the sheriff so that he could not pursue the father, who then escapes.

The Silence System (American, Feb. 27).—This short farce fails to be funny because it apparently doesn't mean anything. A talkative woman overwhelms a young man in the dining-room with a tongue-lashing for some unknown reason. He escapes and an old man comes in, being greeted with a similar tirade, which continues until the man gives the woman a ring, when the woman's anger turns to smiles and the story, such as it is, is over.

The Call of the Heart (Powers, Feb. 28).—Jane Smith is left $500,000 and must be found and married within a month, but after seeing this picture of loose threads and meaningless action and scene, one is just as much in doubt whether she ever got the money, which was the Jane Smith, and in fact who were most of the characters and what they were all doing. There were three Jane Smiths, an actress, a slum worker, and a person of the slums. It is imagined the person of the slums is the fortunate Jane. She was blind and had her sight restored, but just what bearing it had on the story, except for the villain to do something of which he did not seem quite sure, is not evident. It is altogether a very jumbled affair and shows a lamentable ignorance of what a motion picture should be. It contains one exceedingly and unusually well done bit—the manner in which the girl discovers she can see. It is rarely so naturally done.

The Little Mother (Thanhouser, Feb. 28).—There is a pretty little sentiment running through this picture, to which the acting of the little girl adds additional pleasure. The artist's indifference to the model angers the young lady, and she departs in anger. The scrubwoman enters to clean the studio. She does not move much furniture or make much preparation to sweep and clean, but perhaps she is excusable, as she was sick. When she arrived home she fainted, and her little daughter brought her a glass of water, all in readiness. However, she died, and a hardhearted landlady threatened to put her out, which is somewhat a stretch on the imagination, as orphan children are sent to institutions. The little girl sought the artist and wanted to do her mother's work, and soon she returned to the landlady with the rent. There was a general desire in this scene that the baby be comforted. Later while the child is at work the model enters and in a desire for revenge makes a scene to all appearance as if the artist had assaulted her. A friend of hers enters, summons an officer and vouches for the truth of her statements. The little girl, who has overheard all this from behind a screen, follows to the court-room, but dare not go in, but when the model and the man who aided her came forth from their successful attempt to humiliate the artist she followed them, heard them overtell their adventure to a friend, summoned an officer and brought them both to justice. The artist adopts the orphan in gratitude. The production is admirably staged and acted.

A Warrior's Faith (Bison, Feb. 28).—Father Pedro, a missionary, is taken prisoner and made a slave by a band of Indians. He teaches Nata, a young Indian girl, the story of the cross. Later the Indians meet and subdue a very submissive lot of settlers, and taking them to their camp would have burned them at the stake along with Father Pedro had not Nata pleaded for them and won the favor of her lover, who killed the chief and became leader in his stead. The white settlers depart in peace and the chief becomes interested in the crucifix which Nata wears around her neck. The picture holds the interest. It would be pleasing to see a Bison picture where set and characters were not as near the camera as possible.

The Trump Card (Reliance, March 1).—This is an interesting and entertaining picture, showing somewhat how gambling halls are conducted and shows how a girl's determination brought about its distinction. The cashier was wont to give his confidential assistant night work at home and the strong-box containing coupons and stocks. The old man became weary and went to bed leaving the box open. The son came in from an unsuccessful evening at the gambling table and feeling that he could win it all back again in one big scoop, he took the coupons and cashed them at the gambling dive. He lost and was forced to tell his father. The old man was completely covered in this scene, perhaps from the directors' fear that he was not equal to the situation. The cashier entered, and the supposition is that he forgave everything, which is rather unlikely, but this part of the story stops here and what becomes of it is not made known. Another story begins—the daughter's plan to wreck the gambling house. The police fail, due, it is said, to a system of signals, to find any proofs, but it was no doubt because their search was not thorough enough. The girl then makes a bargain with the chief of police, and disguises herself as an Italian girl gains admittance to the dive through pretense of a false quarrel at the door. She prevents the signal, the officers enter and the proprietor is arrested.

Tweedledum, Aviator (Ambrosio, March D.—At an aerial meet Tweedledum becomes inspired to become an aviator and immediately begins to study the science of birds and their flight, but at length decides to take the flying fish as his model. He builds his machine and makes the ascent amid much clamor from the citizens. He soars above, and from his dragging anchor tears up gables and church steeple and sends the flying brick and mortar down on unoffending citizens beneath. At last he himself descends through several stories and lands in the police station on the ground floor, where he is cast into a cell to reflect some more on the science of aviation.

Western Girl's Choice (Champion, March 1).—The millionaire comes on from the East, and the uncle hones he will bring the girl back with him from the wild and woolly West as his wife. The girl, however, takes him to drive with her, and they are waylaid by outlaws, during which the millionaire proves himself a coward. Later the desperadoes break into the girl's home, and her cowboy lover captures them in a miraculous manner. The millionaire goes back to the East without her. It was not necessary for the development of the story that the scenes be laid in the West, and it would seem to have been far more in keeping to have made it an Eastern story, as there was nothing to suggest the West. The young lady's expression of love vented on the note her lover crumbled and dropped became tiresome.

By the Light of the Moon (Ikes, March 2).—This film is a real novelty in motion pictures, and is interesting and attractive as well. It is an excellent example of what Mr. Porter can do with a camera in a studio, by the manipulation of light and trick effects, in which branch of the art he has few if any peers in the world. The characters are seen in black silhouette moving in front of backgrounds that are illuminated by a representation of silvery moonlight. The effect is striking. The story is a pleasing little farce, telling of the love of two young people, the interruptions from a tramp, the objections of the girl's parents, and the elopement of the couple in an aeroplane pursued by the father in an automobile. The elopers reach the parson's house and are married before papa arrives. The picture is good enough to stand alone without the ridiculous introduction of the ballet that marches out carrying banners that spell out the name of the firm.

Army Maneuvers in Cuba (Imp., March 2).—One gathers a rather better impression of Cuban soldiers than the popular notion, from seeing these views taken recently by the Imp. staff in Cuba. Otherwise the film has no special interest beyond that of seeing marching troops and troopers.

The Dynamiter (Imp, March 2).—There isn't much of a story to this film and what there is lacks novelty. It is a farcical account of a clubman who, while drunk, joined a band of anarchists and was chosen to carry a dynamite bomb to some designated place. The bomb was rigged with clockwork set to go off at noon. The clubman went to sleep and woke up twenty minutes before twelve, only to realize that he had the bomb on his hands. In his efforts to get rid of it the comedy situations arise. Everybody insists on returning it to him. Finally he gets a dog to carry it into the anarchist den, where it explodes rather badly, killing the gang.

Nobility (Itala, March 2).—This is a maudlin child story, often told before and unwarranted by any sort of plausibility or reason. If it has any moral it is that one child may steal if another sick child desires something that is

LUBIN FILMS

The Actress and the Singer

Released Monday, March 13

A great prima donna fell in love with a tenor's voice and then with the tenor himself. Finding that he was extremely poor she had him selected for the leading role in her new opera. Later he selected her for the "leading role" in his life. Absorbing interest in this convincingly acted, well staged drama. Length about 1,000 feet.

Released Thursday, March 16

Mandy's Social Whirl

Mandy went to the city to take a position as maid. The folks who met her at the station mistook her for their son's bride, and —though they were by no means charmed with her looks and actions—they tried to make the best of the situation. Automobile rides, a big dinner and a theatre party filled in the day. Mandy was just thinking that being a maid was about the finest job in the world when the expected bride arrived. Then it was back to the back stairs and kitchen for Mandy. This is a film to make 'em forget their troubles. Length about 1,000 feet.

LUBIN MANUFACTURING CO.

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Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

★MELIES RELEASES★

MARCH 9, 1911

THE SNAKE IN THE GRASS

An exciting drama of life in the half-civilized parts of Texas.
Length about 980 feet.

MARCH 16, 1911

The "Schoolmarm" of Coyote County

A comedy drama telling how a pretty schoolmarm upheld the law and justice.
Length about 980 feet.

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not at hand. In this case the little girl was supposed to be dying and refused her medicine which the boy had brought from the drug store. The worst appeared about to happen, when the boy ran out and stole a doll baby from a store and brought it back. The sick girl immediately got well and vigorous, and the boy was praised and petted. The acting is of the usual graceful Latin quality, marred by the boy's too frequent explanations in pantomime to the camera.

Owanee's Great Love (Bison, March 3).—Owanee goes forth to gather herbs and is seen by a young Sioux chief, who is immediately infatuated with her. She places a string of beads around his neck as her promise to return, and the lover dismisses his braves, who have evidently come to attack Owanee's tribe, though that point is not quite clear. The young Sioux prowls around the neighborhood and for some reason his warriors return, and in some way Owanee's tribe become aware of their presence and makes an attack. The Sioux is killed, and when Owanee learns of it she goes to the battlefield, followed by her lover from the tribe, and in her grief and rage at the sight of the dead Sioux, kills her former lover and then herself. This last scene is well done, though it would have been better had the knife not been exposed and so left no doubt that she really stabbed herself. The fight and other scenes show good management, and there are many excellent views.

Stage Struck (Thanhouser, March 3).—This story of the stage is interestingly set forth and gives a glimpse of the trials to be undergone by the amateur road actor; furthermore, it is well acted and staged. She becomes stage struck at the performance of Romeo and Juliet given by the traveling stock company in the local opera house and immediately seeks a position, which is granted her. In spite of her father's objections, she starts out on the road with the company and gets stranded. A traveling man helps her out of her difficulties and buys her a ticket home. Later, when she is offered a New York engagement, he appears, and instead of accepting the engagement she engages herself to him. The production leaves the impression of being exceedingly well done, but to the average actor the New York engagement, after forsaking her barnstorming company of players, seems somewhat of a dream. It was also startling to see her playing Ophelia after such a flat failure at the previous rehearsal where another took her place.

Costly Pledge (Solax, March 3).—The newly married Jack comes home at 3 p.m. in a shameful way and his little, waiting wife makes him sign the pledge, with the added clause if he break it he must pay her $500. She starts off for the country and after he has seen her safely on board the baggage car he and his chum decide to go to a masquerade. The chum wears the costume of a nurse. They return after the nightly escapade and the wife, who evidently had no latch key and had suddenly taken into her head to come home at this peculiar hour, knocked at the door. The chum assumed to be a nurse and after a very long time admitted the wife, who after a series of incidents, amusing, but by no means new in a drama picture, discovered the deceit and received her five hundred. It contains many laughs and aside from too much explaining and front facing is well enacted.

From the Valley of Shadows (Reliance, March 4).—This picture leaves the impression of being a very real and natural interpretation of life as it is found among a certain class, and the characters, the story and the sets are all typical. The man is wont to spend his weekly salary at the bar, and when he returns with only a nickel it is only enough to buy milk for her child. He is angered that the wife has not bought meat and breaks the bottle. In desperation, she seeks the saloon keeper. His own child has just died and he is in sympathy with her trouble. He goes to the man and shows him what he has to live for by comparison with his own fatherless life and starts the man anew. The picture contains some remarkably well interpreted scenes by the main actors, who take time to bring out the situations.

Foolshead More Than Usual (Itala, March 4).—The only comment on this film is the wonder if Foolshead really thought he was funny. It brings forth nothing new in this kind of farce, and is simply a lot of idiotic action.

Home, Sweet Home (Powers, March 4).—This film is a decided improvement on this producer's recent releases, and is told clearly with close adherence to the theme, although the story is not specially strong. The elder sister is a stenographer, and beguiled by her employer. His clerk, who is evidently in love with the girl, informs the girl's mother and the wife of his employer that the man and girl are about to go away together. He obtains the mother's consent to follow, and with the wife of his employer they track the eloners to a hotel, where the wife demands that her husband leave the girl. He sends money for the fare home with a note on to her room by a porter, who steals the money. It is then she learns the value of home, and when the honest clerk enters and takes her home she is ready to accept his protection and advances. If the wife had expressed something more than anger, it is thought the situations would have been better brought out.

Cato and the Flag (Itala, March 4).—Cato is assigned to raise the flag at the salute, but he goes to sleep and dreams the shot sends him on the wings of the flag through a trip in Japan and China. He wakes up at the cries of an angry officer and men who demand to know where the flag is. The adventures are not strenously amusing, and it would seem as if good settings might have been put to better use.

JACK BINNS WINS SUIT.

The suit of Jack Binns against the Vitagraph Company for representing him in the "C. Q. D." film of two years ago without his consent was tried last week in New York Supreme Court, and the jury found for Binns in the sum of $12,500. Binns testified that he had refused offers to go on the stage because he did not want to commercialize his fame, but he admitted on the stand that he had been connected with a Luna Park side show representation of the *Republic* disaster, and had been with the stage production of Via Wireless in charge of the wireless apparatus. He was advertised as the original Jack Binns in both of these amusement enterprises. The Vitagraph Company will appeal the case.

NEW EMPRESS IN TOLEDO.

The New Empress Theatre in Toledo, O., opened Feb. 25, with motion pictures. The house is said to be a beauty. It has an aluminum curtain and seats about 400. J. Bernard Gardner is the manager.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released March 6th, 1911

A DECREE OF DESTINY

The Result of an Impulsive Girl's Vow

An artist poor in health goes to New Orleans to stay through the Winter. He stops with an old friend of his mother. This friend has two nieces, convent-bred girls, residing with her. The girls both fall in love with the artist, who, stricken down with pneumonia, is at the point of death when one of the girls impulsively vows to consecrate herself to the Church if the artist's life is spared. The artist recovers, and the girl, feeling that it was through her prayer, keeps her vow by becoming a nun, while the other marries him.

Approximate length, 995 feet.

Released March 9th, 1911

CONSCIENCE

Showing the Fallibility of Circumstantial Evidence

While conscience plays an important part in this Biograph production, there are two other points brought to light: The fallibility of circumstantial evidence and the injustice often induced by the Third Degree examination. The wife of a hunter is shot by a stray bullet fired by another hunter, who mistakes her figure through the brush for game. The husband is accused of killing her. Circumstantial evidence is most conclusive in assuming he is guilty of murder. While he is persistent in his declaration of innocence, he is subjected to the ordeal of the Third Degree, and, tortured beyond endurance, accuses himself of the crime he did not commit. Conscience, however, preying upon the mind of the real perpetrator, induces him to confess and exonerate the heart-sick husband.

Approximate length, 995 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

LICENSED FILM RELEASES.

March 6, 1911.

	Feet.
(Bio.) A Decree of Destiny. Drama	995
(Pathe) Max Embarrassed	600
(Pathe) After a Boxing Bout	375
(Selig) The Little Shepherdess	...
(Lubin) Vanity and Its Cure. Com	1000

March 7, 1911.

(Vita.) Wild-Cat Well. Drama	960
(Edison) Love at the Stock Market. Drama	1000
(S. & A.) The Little Drudge. Drama	1000
(Gau.) The Barger's Daughter	505
(Gau.) An Ambitious Bootblack	...

March 8, 1911.

(Edison) Night of Terror. Com	400
(Edison) The Old Family Bible. Drama	600
(Pathe) Red Deer's Devotion	1000
(Kalem) The Irish Honeymoon	950
(Urban) Fury of a Woman Scorned	750
(Urban) Beautiful Wye Valley, England	...

March 9, 1911.

(Bio.) Conscience. Drama	995
(Selig) The Medallion. Drama	1000
(Lubin) His Friend the Burglar. Com.	1000
(Melies) The Snake in the Grass. Drama	980

March 10, 1911.

(Pathe) Undying Love. Drama	740
(Pathe) Regatta on the Mekong River.	220
(Vita.) The Bridegroom's Dilemma. Com.	990
(Edison) How Bella Was Won	1000
(Kalem) The Mission Carrier	1000

March 11, 1911.

(Vita.) Red Eagle. Drama	965
(Pathe) A Lonely Little Girl. Drama.	1000
(S. & A.) Romance of Bar O	1000
(Gau.) His First Sweetheart	560
(Gau.) Beautiful Gorges of Taru	...

March 13, 1911.

(Bio.) Comrades. Com	998
(Pathe) Max's Feet Are Pinched. Com.	480
(Pathe) Whiffle's Courtship. Com	500
(Selig) The Code of Honor	1000
(Lubin) Actress and the Singer	1000

March 14, 1911.

(Vita.) Betty Becomes a Maid. Com.	957
(Edison) All for the Love of a Lady. Drama	990
(S. & A.) Oh, You Teacher. Com	1000
(Gau.) The Christian Martyrs. Drama	840
(Gau.) Breakers in the Clouds	135

March 15, 1911.

(Edison) Baby's Fall. Com	375
(Edison) The Department Store. Drama	625
(Pathe) Oh, You Kids. Com	690
(Pathe) The Paoli Brothers	295
(Kalem) The Diver	585
(Kalem) The Hunter's Dream	345
(Urban) Redemption. Drama	508
(Urban) Thames from Oxford to Richmond	472

March 16, 1911.

(Bio.) Was He a Coward? Drama	994
(Selig) The Man from the East	1000
(Lubin) Mandy's Social Whirl	1000
(Melies) Schoolmarm of Coyote County.	1000

March 17, 1911.

(Pathe) The Inventor's Rights. Drama	784
(Pathe) Pepper Industry	...
(Vita.) An Aching Void. Drama	996
(Edison) The Wedding Bell	...
(Kalem) A War Time Escape. Drama	980

March 18, 1911.

(Vita.) Davy Jones. Com	980
(Pathe) The Sheriff's Daughter. Drama.	1000
(S. & A.) The Faithful Indian. Drama	975
(Gau.) The Privateer's Treasure. Drama	860
(Gau.) Rocky Caves of France	110

INDEPENDENT FILM RELEASES.

March 6, 1911.

	Feet.
(Amer.) Memories	375
(Amer.) Hypnotizing a Hypnotist	615
(Imp.) Tracked. Drama	1000
(Eclair) King Philip the Fair and the Templars	975
(Yankee) Angel of the Bowery	...

March 7, 1911.

(Bison) Dick Farrell's Prize	...
(Powers) When Masons Meet	...
(Powers) The Bandit's Surprise	...
(Thanhouser) The Mummy. Drama	1000

March 8, 1911.

(Ambrosio) Prisoner of the Caucasus.	...
(Atlas) Kelly, U. S. A.	...
(Champion) Vindication of John	950
(Nestor) In the Commissioned Ranks.	...
(Reliance) A Trick of Fortune	900
(Solax) Out of the Arctic	...

March 9, 1911.

(Amer.) The Rich and the Poor. Drama.	1000
(Imp.) The Message in the Bottle. Drama	1000
(Itala) Nobility. Drama	...
(Rex) The Fall of the Knight	...

March 10, 1911.

(Bison) Her Prisoner	...
(Lux) Bill in Love Again. Com	432
(Solax) Put Out	...
(Thanhouser) The Spirit Hand	1000
(Yankee) The Senorita's Sacrifice	...

March 11, 1911.

(Gt. Northern) Son of the Executioner	...
(Itala) Foolshead Shooting	...
(Powers) A Gamble with Love	...
(Reliance) Ever the Accuser	...

NOVEL TYPE OF PICTURE MACHINE.

A Projecting Machine That Dispenses with Transparent Film.

A new process or machine for showing motion pictures and for picturing on the screen any objects inserted in the apparatus has been exhibited in London. It is the invention of Captain Otto Fulton, and is thus described in the London *News*:

In the ordinary cinematograph machine the light is thrown through the picture or film; in Captain Fulton's invention the light is thrown on the object, and back through magnifying lenses on to the screen.

Colored picture-postcards were faithfully reproduced, and metallic shades, such as gold and silver, which have hitherto been impossible to depict on a screen, were reproduced for the first time.

The guests inserted in the machine sovereigns, bunches of keys, miniature photographs, butterflies, a bowl of living gold-fish, match-boxes, and watches, all of which appeared on the screen in a magnified form. In the case of the watches, the second hand could be plainly seen revolving, and every detail of the moving mechanism was shown.

For "moving pictures" of the type familiar in the cinematograph theatre, Captain Fulton uses strips of specially-treated opaque paper, which is non-inflammable, in place of the ordinary inflammable celluloid film. The invention is certainly a step forward in the art of cinematography.

The interesting point in connection with motion pictures is the use of opaque paper by reflection, instead of transparent film. It should be noted also that in this country the film is generally non-inflammable.

LETTERS TO THE SPECTATOR.

(Continued from page 30.)

No, They Are Not Married.

CINCINNATI, O., Feb. 22, 1911.

To The Spectator:

Sir.—I am a reader of THE MIRROR and I am much interested in the silent drama. Therefore I would like you to tell me if Maurice Costello and the talented actress who plays so many pieces with him are man and wife? Also the name of the man who played the bad man in the piece called A Bad Man's Christmas Gift. This picture was an Essanay.

MARY SHERIDAN.

The usher in the motion picture theatre has evidently been romancing again. The two players you refer to are not married—at least not to each other—although the ceremony has been performed many times in the pictures. The bad man in A Bad Man's Christmas Gift is G. M. Anderson.—THE SPECTATOR.

Subscribe for "The Mirror."

MEMPHIS, TENN., Feb. 14, 1911.

To The Spectator:

Sir.—I take great interest in reading THE MIRROR, although it is rather hard to get here. Will you kindly tell me the names of the Kalem players who played Nawoma and Dick in The Trail of the Poma's Charm. I have admired them so much, especially the girl. If convenient will you please publish a picture of the girl.

PHYLLIS EARLE.

716 St. Paul Avenue.

If your newsdealer runs short of MIRRORS why do you not induce him to order more copies, or, better still, why do you not become a mail subscriber? Dick was played by George Melford and Nowoma by Alice Joyce, whose portrait appeared in THE MIRROR Nov. 9, 1910.—THE SPECTATOR.

Two of a Kind, Both Obliging.

ROCHESTER, N. Y., Feb. 26, 1911.

To The Spectator:

Sir.—I see that quite a number of readers wish to know the names of Biograph players. Probably I could help you by revealing the name of one—the popular young actress who took the leading parts in When a Man Loves, The Italian Barber, White Roses, Three Sisters, and others. Her name is ..... Please answer my pleadings. How can one learn acting?

H. C. SUHR.

No. 4 St. Jacob Terrace.

WASHINGTON, D. C., Feb. 23, 1911.

To The Spectator:

Sir.—I am a constant reader of your department, including "Letters to The Spectator," and I often gain information therefrom. Referring to the inquiry of Mr. Jacobs, of St. Louis, Mo., asking for the identity of the girl who played the daughter in When a Man Loves (Biograph), . . . the young lady is .....

J. S. ALEXANDER.

"The Euclid."

Both writers quoted above are extremely obliging, it will be observed. They would help out The Spectator in answering questions. Their kindness is only exceeded by their charming innocence. Bless their dear hearts, The Spectator knows the young lady's name, but he isn't going to tell. Regarding the heartfelt appeal of the first writer: "How can one learn acting?" The Spectator would advise going to a dramatic school. There are a number of good ones advertised in THE MIRROR.—THE SPECTATOR.

Report Praise for "The Mirror."

NORTH ADAMS, MASS., Feb. 27, 1911.

To The Spectator:

Sir.—Is Miss Lawrence, formerly with the Rex Company and more recently connected with the Imp Company, playing at the present time? If so, where? If not, do you know whether she will be seen in moving pictures again?

Your views on the moving picture situation are read with much interest in this city. The paper is as good as any we have been able to find. The theatrical news in THE MIRROR is always appreciated.

H. G.

Editorial Department, North Adams "Transcript."

Miss Lawrence is now with Lubin and has appeared in a number of recent films.—THE SPECTATOR.

Another Interested Reader.

NEW YORK, Feb. 15, 1911.

To The Spectator:

Sir.—I take a great interest in reading THE MIRROR reviews of the moving pictures. Would you please tell me the names of the two players, Hank and Lank, in the Essanay Comedy?

H. CONATY.

Hank is played by Augustus Carney and Lank by Victor Potel.—THE SPECTATOR.

BIG PICTURE HOUSE FOR SEATTLE.

What is claimed in Seattle to be the largest motion picture theatre in the world has been planned in that city, to take the place of the Orpheum. The new Orpheum will not change hands, still continuing as a Sunsidine house, but instead of vaudeville with one reel of pictures, it will have at least three reels, all first run, interspersed with vaudeville from the Sullivan and Considine circuit. This plan of operation is similar to that of a number of New York houses, but is considered a novelty in the West.

VICTOR KREMER SELLS.

Carl Laemmle has purchased the catalogue of Victor Kremer, Co-operative Music Company, or rather Victor Kremer, personal. This catalogue includes such numbers as "Night and Day," "Just a Dream of You, Dear," "When You Are in Wrong with the Right Girl," and an instrumental number, "Knockout Drops." Mr. Laemmle is a power in the film business, and he is determined to be as big a success in the music line. Thomas J. Quigley still retains his position as general manager of the concern, and Mr. Kremer comes to the firm as business-manager in charge of the trade department.

MOTION PICTURE NOTES.

Ed. Kelsey, former manager of the Lyceum and America theatres, but now publicity man for the Toledo Rail Light, has installed a new motion picture theatre at Toledo, O., the 2nd press, which opened Feb. 24. It is the largest motion picture theatre in the city, with a seating capacity of 400, and is the prettiest. In the front are 250 lights, and the interior decorations are most artist ic.An aluminium curtain, the first in Toledo, and a new Edison machine will show real photo plays. J. Bernard Gardner, for years the popular soloist at the Arcade, will manage the theatre and sing the illustrated songs.

At Premier Scenic Temple, Portsmouth, N. H., the seating capacity has been nearly doubled and business continues to capacity. Exterior and entrance improvements are now in progress, and which, when completed, will make this one of the finest motion picture houses in New England. The house orchestra has been enlarged from eight to ten pieces. A fine concert programme is rendered previous to the dancing both matinee and evening. A new house, by name The Edisonian, opened Feb. 17, under the management of Ralph H. Spinney. Business started off fairly good. First runs of films were shown and a competent orchestra furnished music for dancing, which will be one of features here.

At Delphos, O., the Princess, owned by H. H. Lampe, was opened to good business on March 4. Richard Kittlewell is the soloist.

At Fremont, Neb., Wall Bros. have broken ground for the erection of a special theatre for motion pictures and vaudeville. This is the first specially built theatre for the purpose in the city, the other two being converted storerooms.

The New Dixie opened at Gulfport, Miss., on Feb. 20. House has seating capacity of 300 and is under management of Fred Abbley.

WASHINGTON.

Elsie Ferguson's New Play—Mrs. Fiske's Success Last Week—Offerings at the Theatres.

WASHINGTON, March 7.—Dolly Madison, an interesting four-act comedy of early Washington political life, presenting Elsie Ferguson in the leading role, opened a very successful engagement last night at the Columbia Theatre. The play, by Charles Nirdlinger, teeming with bright, sparkling comedy, proves an excellent starring vehicle for the young actress. Manager Henry B. Harris provides a supporting company of excellent strength and calibre, that includes Orme Caldara, William Hawtrey, Lowell Sherman, Regan Hughston, Alfred Moore, Carl Hartberg, Arthur Klein, J. M. Byrnes, George Barr, Maggie Fielding, Beatrice Noyes, Helen Bond, Amelia Mayborn, Georgette Passedoit, Frances Hemrie, Helen Macbeth, and Florence Edney. Next week, Henry Miller in The Havoc.

An audience that crowds the New National Theatre attended the opening performance of Seven Days. The very talented interpreting company comprises Willard Louis, James Mantley, W. S. Lyons, Thomas McMahon, Frederic Cousins, Frank L. Davis, Helen Gulliman, Claire Greenville, Ida Waterman, and Irma La Pierre. Next week, The Round Up.

Albert Chevalier at the Belasco Theatre pleases in Daddy Dufard. A capital supporting company includes Violet Heming, Frankie Raymonde, Mary E. Barker, Grace Hillsgworth, Alice Johnson, Leslie Kenyon, A. Hylton Allen, Claude H. Cooper, Arthur Brampton, Harry Brett, Louis Hendricks, John Blackmore, C. L. Emerson, Stephen Joy, Robert Martin, John C. Holliday, James L. Foster, Harry Le Grange, and Walter E. Johnson. Next week, Thomas A. Wise in a new play, An Old New Yorker.

Lillian Mortimer's successful production, No Mother to Guide Her, again crowds the Academy of Music. The play is cleverly presented by George L. Kennedy, Elmer Fritz, Charles Evans, Edward E. Wolcott, Willard Collins, George Berry, John Hardy, Joseph Brown, Janet Allyn, Virginia Duncan, Donna Lee, Lea La Force, and Rosalind Clay. Next week, George Sydney in The Boy Rider.

The engagement of Mrs. Fiske just concluded at the National Theatre goes on record as one of the most successful of the season in point of attendance and appreciation. Philander Johnson, the dramatic critic of the "Evening Star," has this to say of the star of Becky Sharp: "Mrs. Fiske is a player of such uncompromising intellectuality that she discouragesen enthusiasm in the discussion of her work. Her position is lofty and secure. She is herself a critic, not merely of art, but of social systems, to whose defects she has most courageously drawn attention in some of her stage offerings. Few players command adoration such as she has won by sheer force of mental power. Her characterizations are crystallized to the chemical compactness and polished to the brilliancy of the diamond. Conventional appeals to the sympathies have scant place in her offerings. She is logical first, and emotional only to the degree that her audiences choose to find the character she has analyzed a subject for sympathy in their own imagination. Personally she never asks a moment's indulgence to appeal for your kind applause. Yet apotheosis is invariably yielded, not as a favor bestowed, but as a tribute commanded."

During the exciting periods of the closing days and nights of the Sixty-first Congress, the President found time to temporarily exempt himself from the strenuous duties of State for relaxation at the theatre. He witnessed Mrs. Fiske's presentation of Becky Sharp at the National and William Faversham's performance of The Faun at the Belasco. On both occasions he was accompanied by Mrs. Taft and the younger folk of the White House family.

Business at Chase's continues at all times uniformly large. A bill of superior excellence this week presents Frank Keenan and company in Man to Man, Dan Burke and the Seven Wonder Girls, the Metrovoy's as the Village Fiddler and the Country Maid, Jolly Fanny Rice again presenting with distinct success her cartoonette cabinet of animated figures, a glee by Hamlin, the Five Brown Brothers, Blackface comedians; the Dezsis Brothers, aerial gymnasts in their revolving ladder novelty, and Harry Howard, mystic Shetland ponies.

The burlesque houses, the Gayety and the Lyceum, are in the height of a prosperous season, with attendance to the capacity. The attraction at the Gayety for the current week is Edward T. Rush's snappy musical show, The Sun Tots, in the well presented burlesque, Mrs. Jack Ray's Boston College, well played by a company of comedians that include James J. Lake, James Rowland, Pete Kelly, Michael Feeley, Vic Leroy, Pauline Thatcher, Lizzy Berg, and Mae Cahill, including the specialty acts of the Donnelin Troupe of acrobatic cyclists, Donegan Sisters, roller skaters, and Pauline St. Clair, the cyclonic soubrette. At the Lyceum Theatre, the Moulin Rouge Burlesquers are the attractive card, producing two burlesques with a clever company, that includes Joe Emmerson, Prevost and Brown, Kaufman and Sawtelle, the Lee Sisters, and Dobson, the singing comedian.

The New York Symphony Orchestra, under Walter Damrosch's conductorship, in a programme of symphonic music of rare excellence, combined with Isadora Duncan's classical dance movements with orchestral accompaniment, is a notable combination that crowds the National Theatre to-day. Other musical events of the current week include the appearance of Bessie Obott and David Bispham in a song recital at the Belasco Thursday afternoon, and the appearance Friday afternoon at the Columbia Theatre of Miecha Elman, the violinist.

That the season of 1911 is on the wane is noticeable in the announcements of the Summer stock at the Columbia and the return of the Aborn Opera company to the National, which will be inaugurated possibly two weeks earlier this season than last, about the middle of April.

The bill at the Casino for the current week presents the Stewart Sisters and assistants in a whirlwind of dance, Bernier and Gerette, Hazel and Hazel Sister, Darrel and Karl; Bordley Trio, Perry and Elliott, and Ethel Goodwin.

Adelaide Thurston comes to the Columbia in Miss Ananias for the week of March 20.

JOHN T. WARDE.

DENVER.

Gertrude Elliott Drew Well—The Chocolate Soldier and Flirting Princess Well Received.

Gertrude Elliott in The Dawn of a To-morrow drew fine crowds to the Broadway Feb. 20-25; Miss Elliott was supported by a good co. The Bachelor's Baby 27-5, The Queen of the Moulin Rouge 6-12.

The Chocolate Soldier opened to very good business at the Auditorium 27-5. Tillie's Nightmare 6-12.

Harry Bulger with The Flirting Princess packed the Tabor to capacity 19-25; the co. was very good, and the offering enjoyed throughout. The Nigger 26-4. The Three Twins 5-11.

Alice Lloyd heads the bill at the Orpheum 27-5 and the Four Charles at the Majestic; both good bills and business big as usual.

W. EARL ALKIRE.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Arthur, Nellie.
Anita Arius.
Patty Allison.
Juliet Atkinson.
Baxter, Marie.
Leah Band.
Margaret Burnham.
Adelaide Byrd.
Lottie Briscol.
Edith Berwyn.
Flo Barker.
Esmer Bloeser.
Elisabeth Brooks.
Curtis, Blanche.
Margaret Campbell.
Jane Courtney.
May Clemons.
Daly, Carroll.
Miss Dale.
E. H. Darling.
Louise Dacre.
Irene Daniels.
J. Delmar.
Elliott, Blanche.
Madge Edwards.
Frankenstein, Virginia.
Ethel Fuller.
Anna E. Fay.
Galloway, Esterbrook.
Grace Greswald.
Beatrice Gray.
Rosemary Glose.
Hall, Grace.
Mrs. R. D. Harris.
Cora Hanna.
Flo Hairpin.
Blanev Holt.
Adele Holt.
Mrs. L. J. Holland.
Lillian Hoffman.
Mabel Hite.
Etta Hylands.
Ivee, Charlotte.
Johnson, Harriett.
Adelaide Jackson.
Ellen Jaques.
Kito, Ida.
Katharine Kaelred.
Alice Kemp.
Josephine Karrier.
Lewis, Allyn.
Miss M. Little.
Jeffrey Lewis.
Myrtle Leavitt.
Mollie Lowell.
May Le Roy.
Dolly Lee.
Lillian Lorton.
Caroline Lee.
Manners, Dorothy.
Florence Malone.
Irma Manning.
Clara Martin.
Maud Morris.
Anita Murray.
Alice Mortlock.
Isabel Madigan.
Nash, Mabel.
Mrs. Nosa.
May Nelson.
Carlotta Nelson.
Caroline Newcombe.
Otis, E. P.
Thelma Overbury.
Polhill, Hope.
Janet Priest.
Anna Peterson.
Adelaide Prince.
Evelyn Phillips.
Leon Polachek.
Radinoff, Florence.
Mrs. J. Reed.
C. Rice.
Anna Rosemond.
Kittie Ripley.
Mrs. Ross.
Helen Ryerson.
Dorothy Rogers.
Stuart, Marie.
Ermaie Stuart.
Mary Shaw.
Marie Shotwell.
Virginia Seaton.
Margheretz Sargent.
Hilda Spong.
Ann Stodard.
Antonio Stone.
Dorothy Scott.
Taylor, E. C.
Kate Toncray.
Minnie Nannie and Hazel Tout.
C. B. Turner.
Edna Temple.
Sue Talmadge.
Edna Tallaferro.
Jessie Terry.
Charlotte Townsend.
E. Thomas.
Voelker, Helene.
Maud Vaughlin.
Whitney, Clara.
Mrs. O. Walde.
Miss Walker.
Stella B. Ward.
Pansie Ward.
Blanche Webster.
Marie Wynne.
Mai Wells.
C. Weller.
Virginia Whitesell.
Josie Williams.
Mildred Warner.
Jane Warrington.
Saleska, Rosina.
Virginia Sallman.

REGISTERED LETTERS FOR LADIES.

Moultar, M.

MEN.

Aunde, Mr. J.
R. Armour.
A. Albers.
Robt. Adams.
R. Arthur.
Dudley Arthur.
E. Adams.
Beaumont, A. P.
Gaston Bell.
Edwin Brewster.
Austin Beattie.
Lawrence Brooke.
Conrad Bodden.
Clarence Bellaire.
Leon Brown.
Herbert Bostwick.
Clemons, Osborne.
Jas. B. Coughlin.
E. H. Culvert.
Wm. Courtleigh.
E. J. Caldwell.
Lee Chapman.
T. Campbell.
Wm. Courtway.
Chas. Clugston.
Jas. B. Cunningham.
Douglas.
Byron.
Theodore Daly.
Frank Dobson.
Willard Dashiell.
Marcel Demitt.
Jack Daly.
Robert Drouet.
Emmerson, Harry.
Joseph Emerston.
Gerald Emerson.
C. Evans.
H. Elkas.
Edmund Elton.
Walter Edwards.
Channing Ellery.
Forrester.
Fred.
Louis Foley.
Ed Flemming.
Gilt Fitzgerald.
Curtis D. Foster.
Dustin Farnum.
Max Postlinger.
John Parrell.
Max Freeman.
Irvin Finn.
E. O. Ferguson.
Gilmore, Paul.
Frances Gillen.
J. M. Gillies.
Robert Ganthony.
Bully Guard.
Jas. Grant.
C. W. Goodrich.
Henry Grady.
Louis Gaswerde.
Nat C. Goodwin.
Hilliard, Harry.
Ed Harris.
Arthur Harley.
Wright Huntington.
Regan Houghston.
E. F. Hoyt.
Geo. Hassell.
Joseph Herbert.
C. M. Hood.
Neal Harper.
Bobby Harrington.
Ingram, John.
Jersey, Robt.
Kendrick, Frank.
Wm. Kelly.
Fred Kerr.
Ronald Kilnger.
Knapp Bros.
Otto Koestner.
Lussey, Alfred.
Rydney Lloyd.
K. M. Lester.
Jules Linden.
E. A. Lamar.
John Lott.
Frank La Reece.
Dan Lowler.
Percival Lennon.
Manily C. H.
Moon, Henry Mortimer.
Ignatius Martinetti.
Don Merrifield.
Thomas Martin.
Walter Miller.
Theo. Marston.
L. Maurice.
Jack Marvin.
Julius McVicker.
Carl McBride.
Carl McCullough.
Geo. McIntosh.
Hannon McGregor.
Northrup, H. S.
Billy Nesmil.
Osbourne, Jefferson.
Robt. O'Kell.
Edward O'Connor.
Cecil Owen.
Park, Hamilton.
Ed. Phillips.
Joe Plante.
Edmond Pollock.
Archie Patterson.
Geo. Prick.
Rawlinson, H. B.
Wm. Reed.
Wm. Reeves.
E. J. Ratcliffe.
Jos. Robinson.
Charles Richman.
Smith, Wm. B.
Fred Sullivan.
R. Statton.
A. O. Scannon.
Chas. Shaw.
Chas. Smith.
J. Stahl.
Ed. Stern.
H. J. Simson.
J. Allen Starr.
Claude Spary.
Hal Stevens.
John Sarkins.
Fred Solomon.
J. R. Sullivan.
Tullwood, Wm.
Leonard Terry.
Rich Thompson.
Jim Toomey.
Louis Talbot.
Wilder, Marshall.
H. Wigley.
John Webber.
Robt. Whittier.
Geo. Wiseman.
Chas. Wellington.
Chas. Wolfe.
Bud Woodthorpe.
H. West.
Chas. Wyngate.
Yale, Francis.

REGISTERED LETTERS FOR MEN.

Franconi, Ernest.
Walter N. Lawrence.
Charles L. Miller.
C. S. Morrison.
Sidney McCurdy.
Henry Wigley.

DATES AHEAD.

Received too late for classification.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., 13-25.

CANDY GIRL (H. M. Garfield, mgr.): Groton, S. D., 9, Langford 10, Britton 11, Ladgerwood, N. D., 13, Campbell, Minn., 14, Wahpeton, N. D., 15, Lisbon 16, La Moure 17, Ellendale 18.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Vincennes, Ind., 8, Terre Haute 9, Princeton 10, Evansville 11.

ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Alliance, Neb., 6-8, Bridgeport 9-11, Sterling 13-15, North Platte 16-18.

EVANS' HONEY BOY MINSTRELS (J. M. Welch, mgr.): Mahanoy City, Pa., 9, Reading 10, Allentown 11, Newark, N. J., 13-18.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Slater, Ia., 8, Story City 9, 10, Roland 11, 12, Searing 13, 14, Gilman 15, 16, Blairstown 17, 18.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Huntington, Ind., 11, Decatur 13, Bluffton 14, Winchester 15, Geneva 16, Ridgeville 17, Richmond 18.

HALL, DON C. (Don C. Hall, mgr.): Granton, Wis., 6-11, Marshfield 13-18.

HIMMELEIN'S ASSOCIATE PLAYERS (Jno. A. Himmelein, mgr.): Uniontown, Pa., 6-11, McKeesport 13-18.

HIMMELEIN'S IMPERIAL STOCK (Jno. A. Himmelein, mgr.): Berlin, Ont., 6-11, Stratford 13-18.

HOUSE OF A THOUSAND CANDLES (Sim Alles, mgr.): Neenah, Wis., 8, Green Bay 9, New London 10, Manitowoc 11, Oshkosh 12, Waupaca 13.

JESSE JAMES (Craig Nerlo, mgr.): Hornell, N. Y., 9, Olean 10, Jamestown 11, Bradford, Pa., 13, Oil City 14, Franklin 15, Meadville 16, Sharon 17, Warren, O., 18.

JIM AND THE SINGER: Athens, O., 9, McArthur 10, Waverly 11, Sabina 13, Hillsboro 15.

LA PORTE, MAE, STOCK (Joe McEnroe, mgr.): Marietta, O., 6-11, Chillicothe 13-18.

NEWMAN, HYPNOTIST: Kalispell, Mont., 8-11, Browning 12-14, Cut Bank 15, 16, Chester 17, 18.

OLE OLSEN (J. H. Hewitt, mgr.): Pueblo, Colo., 11, 12, Florence 13, Glenwood Springs 14, Grand Junction 15, Provo, U., 16, Salt Lake City 19.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Belle Plain, Kan., 8, Conway Springs 9, Oxford 10, Douglas 11, Eldorado 13, Eureka 15.

ST. CLAIRE, WINIFRED, STOCK (Earl D. Sipe, mgr.): Danville, Ill., 6-18.

SILVER THREADS (Joe Lane, mgr.): Sacramento, Cal., 12, Lodi 13, Stockton 14, Modesto 15, Turlock 16, Merced 17, Fresno 18, Coalinga 19.

SPENCER THEATRE STOCK (Sohn and Davis, mgrs.): Superior, Neb., 13, 14, Washington, Kan., 16-18.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Columbus, Ind., 9, Shelbyville 10, Anderson 11, Elwood 13, Tipton 14, Noblesville 15, Kokomo 16, Peru 17, Fort Wayne 18, Van Wert, O., 20.

'WAY DOWN EAST (Wm. A. Brady, mgr.): Brooklyn, N. Y., 6-11.

WOODRUFF, HENRY (Mort H. Singer, mgr.): Cincinnati, O., 12-18.

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